GAMES
COSTUME
SHIPS
CHURCHES
COACHES
CASTLES HOUSES
TOYS
ARMOUR
MILLS
FOOD

A HISTORY OF EVERYDAY THINGS IN ENGLAND

DONE IN TWO PARTS OF WHICH THIS IS THE SECOND

1500 1799

Written and Illustrated by
MARJORIE AND C.H.B. QUENNELL

Published by
B.T. BATSFORD, L^{TD} LONDON

£9

Rosemary D. Wren
"Potterscroft"
Oakshade Rd
Oxshott
Surrey.
30:9:37.

A HISTORY
OF
EVERYDAY THINGS IN ENGLAND

BY MARJORIE & C. H. B. QUENNELL

Uniform with this volume, Medium 8vo, cloth, with a special cover design. 8s. 6d. net each; also issued bound in one volume, 16s. 6d. net

Volume I—EVERYDAY THINGS IN ENGLAND FROM 1066–1499. With 90 Illustrations, many full-page, and 5 Plates in Colour. Third Impression.

"... A model of book production, exquisite in type, in line drawing, in colour printing." *The Times.*

"Each century is treated of in a separate chapter, and each chapter tells of the important things of the period. The book is handsomely and intelligently illustrated by the authors." *New York Herald.*

The Classical Social Life Series. Uniform with the Author's "Everyday Things in England."

EVERYDAY THINGS IN HOMERIC GREECE. Written and Illustrated by Marjorie and C. H. B. Quennell, Authors of "The Everyday Life Series," etc. Presenting a vivid picture based on the Social Life in the Iliad and Odyssey, etc., with extracts from a new Translation, and treating of Warfare, Seafaring, Household Life, Dwellings, Agriculture, etc. Including a special account with restorations of the fortified Acropolis of Tiryns. Illustrated by about 70 full-page and smaller Drawings by the Authors, after early Vase Paintings and their own restorations. With Colour Frontispiece, Photographic Illustrations, Map, etc. *Med. 8vo, decoratively bound.* Price 7s. 6d. net.

This detailed yet concise work enables teachers and scholars, and all interested in the Heroic Age, to grasp the practical social story, as well as the romance, of Early Greek Story. It will be followed by two uniform volumes on Archaic and on Classical and Later Greece.

"The subject is handled in such a skilful manner that the story cannot fail to make an appeal to those in search of an easy, informative, and attractive introduction to a study of Greek life and culture."—*The Schoolmaster and Woman Teacher's Chronicle.*

THE EVERYDAY LIFE SERIES

I.—EVERYDAY LIFE IN THE OLD STONE AGE. Containing 128 pages, including 70 Illustrations and a Coloured Frontispiece, from Drawings specially prepared by the Authors. Crown 8vo (7″ × 5½″), paper boards, 5s. net.

Professor W. J. SOLLAS, F.R.S., Professor of Geology and Palæontology in the University of Oxford, in his Preface to the third edition of "Ancient Hunters, and their Modern Representatives":

"Of more popular works we have ... the delightful little book with its charming illustrations by Marjorie and C. H. B. Quennell, on 'Everyday Life in the Old Stone Age.'"

Professor Sir ARTHUR KEITH, F.R.S., M.D., F.R.C.S., LL.D., Conservator of the Museum and Hunterian Professor, Royal College of Surgeons of England:

"I am indeed indebted to you for sending me a copy of 'Everyday Life in the Old Stone Age,' by the Quennells. I will not use the abused word 'charming,' it is all that and much more—both text and illustrations. The illustrations appeal to me particularly. I've no doubt the very learned and great may criticise parts of the book, but with little reason. I think it a very accurate and readable reflection of the present state of knowledge. I wish the book success at the hands of buyers."

II.—EVERYDAY LIFE IN THE NEW STONE, BRONZE, AND EARLY IRON AGES. Containing 136 pages, including 90 Illustrations, and 2 Coloured Plates. Crown 8vo, paper boards, 5s. net.

III.—EVERYDAY LIFE IN ROMAN BRITAIN. Containing 128 pages, and including 104 Illustrations with 3 Plates in Colour. Crown 8vo, cloth, 5s. net.

"The highest praise that can be given it is that it is a living picture. The language is of the clearest and simplest, and the meaning is brought out still more clearly by a large number of drawings and coloured plates."—*The Aberdeen Press and Journal.*

"The educational value of these little books is quite out of proportion to their size. Concise, accurate, and vividly written, they deserve the widest popularity."—*Canadian Gazette.*

IV. THE ANGLO-SAXON, DANE AND NORMAN AGE.

An attractive 20 pp. Illustrated Prospectus of the Authors' Works will be sent post free on application to

B. T. BATSFORD LTD., Publishers, 94 HIGH HOLBORN, LONDON

Digitized by the Internet Archive
in 2026

https://archive.org/details/historyofeveryda0000marj_r6q1

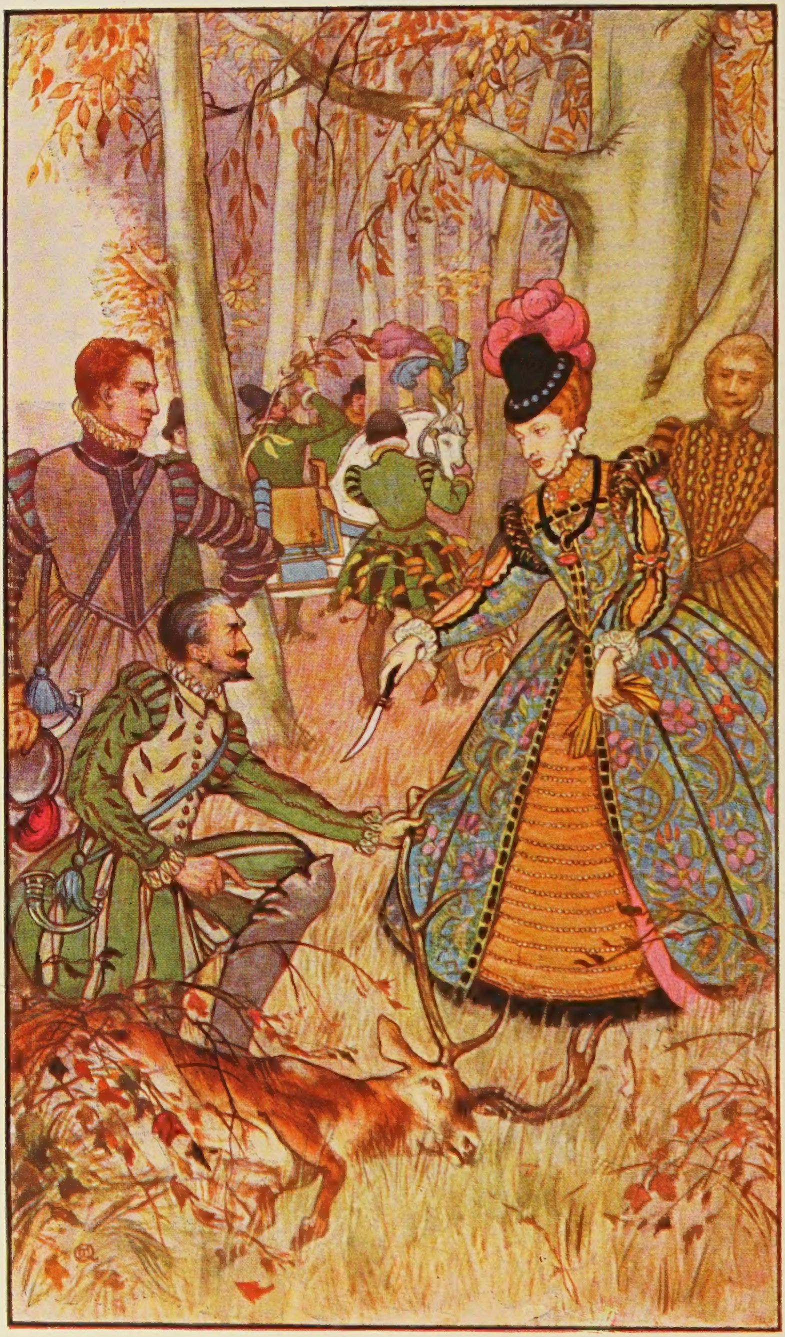


FIG. 1.—Elizabeth Hunting.

GAMES
COSTUME
SHIPS
CHURCHES
CASTLES HOUSES
COACHES
TOYS
ARMOUR
MILLS
FOOD

A HISTORY OF EVERYDAY THINGS IN ENGLAND

DONE IN TWO
PARTS OF WHICH
THIS IS THE SECOND

1500 1799

SECOND
EDITION

FOURTH IMPRESSION
REVISED AND ENLARGED

Written and Illustrated by
MARJORIE AND C.H.B. QUENNELL.

Published by
B.T. BATSFORD, LTD LONDON.

TO

P. C. Q.

G. E. Q.

&

R. P. Q.

MADE AND PRINTED IN GREAT BRITA

First Impression . . . . October 1919
Second Impression . . . . November 1920
Third Impression, Revised . . . . December 1924
Fourth Impression, Revised and Enlarged . September 1930

CONTENTS

PAGE
PREFACE vi

CHAPTER I XVIth Century . . . 1

Chart—Conditions before the Renaissance—A Fforstaller—Costume—Queen Elizabeth—London Apprentices—The Revival of Learning—Pilgrimage—The Reformation—English Seamen of the Sixteenth Century—Ships—Drake and the *Pelican*—The Principle of Sailing—The Galleys—Galleons—Trade and Discovery—Grammar Schools—Colleges—Cathedrals—Clergy—Timber-framed Houses—Wood-working—An Old Will—Pots and Pans—Land-holding—Land-enclosing—Windmills—Gardens—The Larger Houses—The Renaissance—Wooden Staircases—The "Orders" of Architecture—The Hall—Musical Instruments—Music—Archery—Early Guns—Hunting—"The Breaking Up"—Falconry—Amusements—The Bohemians—Theatres—The Fortune Theatre—Coaches—Horn-books—Children's Tales—Games—Needlework—Visits of Queen Elizabeth—A Wedding—Ornament.

CHAPTER II XVIIth Century . . . 91

Chart—General Conditions—Costume—The Navy—The Dutch War—Ships—Life aboard Ship—A Sailor's Burial—Twelfth Night—Houses—Inigo Jones—Sir Christopher Wren—A Love Letter Beds—The Home—Roads—Industries—Almshouses—Music—Musical Instruments—Food—Cooking—Cookmaids and Foot-boys—Coaches—Coach-building—Sedan Chairs—Libraries—Iron working—Rolling-mills—Window Fastenings—Pikemen, Musketeers, and Grenadiers—Life Guards—The Royal Hospital—Wheel-Locks—Agriculture—Agricultural Implements—Early Machinery—Windmills—Theatres—The Duke's Theatre—Masques—Ben Jonson—Taverns and Coffee-houses—Lord of Misrule—May Day—A Fire-eater—Games—Carving.

CHAPTER III XVIIIth Century . . . 161

Chart—General Conditions—Sea Fights and Land Battles—Costume—The Navy—Trafalgar—Clippers—Flintlocks—Spinning—Weaving—Steam Engines—Town Planning—Farming—Agricultural Implements—Cattle-breeding—Windmills—House Planning—Proportion—Windows—Glass—Town Houses—Buckingham House—Gardens—Halls—Staircases—Beds—Pianos—Music—Tinder—Pothooks and Hangers—Spits—Rush-lights—Gardens—"Capability" Brown—Sea-bathing—Travelling—Vehicles—Waggons—Clubs—Gaming—Circus—Astley's—Polanders and Pyramids—Games and Toys—Tea Gardens—Entertainments—Masked Balls—Newspapers—Table Manners—Shops—Art and Artists—Ornament.

INDEX AND GLOSSARY 235

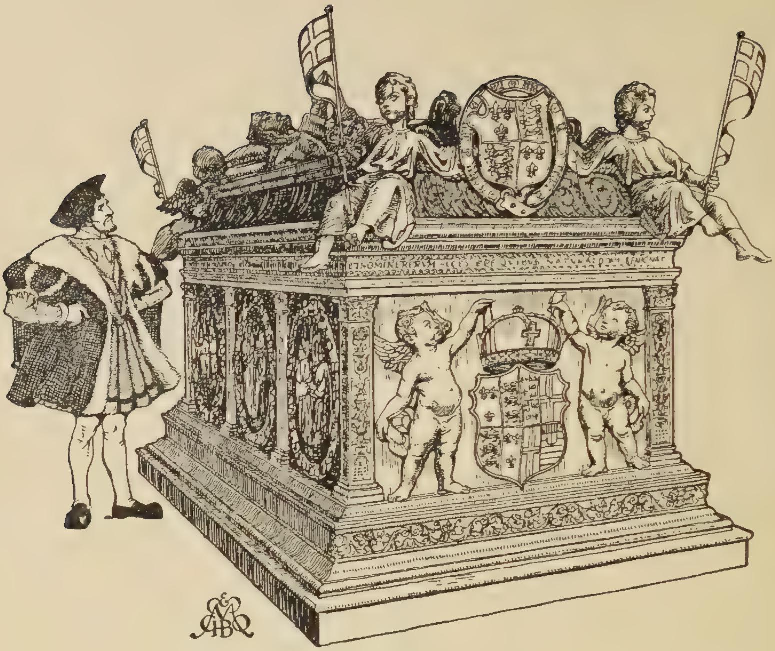


FIG. 2.—The Tomb of Henry VII.

PREFACE

WE should like to start Part II. of our book by thanking our reviewers and readers for their kindly reception of Part I.; the more, because they did not regard it as a picture-book.

Our work has been done for boys and girls of any age, and we hope it will be useful in providing a background for school history lessons, and make the historical figures more real by housing and clothing them, showing the games they played and the things they fashioned. But from our own standpoint we shall have failed, unless we can as well interest our readers in the way things were made, and encourage them to make and do things themselves.

But leaving craftsmanship till later on, we think a great mistake is made in not seeking to interest boys and girls in architecture, costume, and the arts generally. One can so well argue back from the details of church, house, and dress, to the characteristics of the people who have produced them. In Part I. we acknowledged our indebtedness to a chart prepared by Mr. H. F. T. Cooper. This is an exceedingly interesting production. A large sheet of paper has been divided into twenty spaces across its width, by five in its height. This gives 100 spaces, to each of which is allotted ten years. The chart starts at the top left-hand corner and reads across the page, and each column has the names of kings and queens, and of all the splendid work and workmen, for 1000 years. Different coloured inks are used. Architecture is black, and we can trace at the beginning the early work at Winchester, Ely, Tewkesbury, and St. Albans. In the thirteenth century the columns are deep with names of all the cathedrals, but not so much space is occupied in the fourteenth and fifteenth centuries, and Gothic architecture declines with the Church which produced it. Painting is red, and the first entry is Cimabue, b. 1240, then Giotto, b. 1266, and then across the columns and the centuries is a stately procession of those who have sought to express the ideal of beauty. Poets have green; the historians, dramatists, and essayists, purple; but surely the poets should have had the purple patches.

The use of the chart, and we think every school should have, or, better still, make one, is that in a very short time, as one studies the waves of coloured names, there comes a recognition of great movements, which express all the hopes and aspirations of a people. The sturdiness of Norman architecture is as typical as the grace and beauty of the thirteenth-century work. The fourteenth and fifteenth centuries showed little organic structural development, and seemed to have few impulses. Decoration was overlaid on older forms. In this Part II. of our book we have tried to show how all the old building, with its furniture, the dresses of the people, and their games, were not playthings, or the sport of fashion as now, but history in stone, wood, and fabrics.

Then we hope our book may help boys and girls to come to a proper decision as to what "job of work" they will take up later on. The grown-ups have an alarming way of closing down on you, and suddenly demanding, "Now then, what are you going to be?" and one does not know; so far too frequently the naturalist becomes a bank clerk, the tinker a tailor, and the soldier a sailor—which is all so much waste, and the cause of great unhappiness.

We have tried to present work as a joyous sort of business, and here we think our readers may say, "Now we have lost faith in you; it is dull, and dreary—see how miserable the grown-ups look. We convict you of a thumping fabrication." Our reply to this is, that we are quite sure that in the old days the craftsman enjoyed his job, or he would not have taken so much trouble to make quite ordinary things beautiful. If for the last hundred years the reverse has come to be the case, from the historical point of view such a period is only a spasm in the old world's pain; the future belongs to the boys and girls of to-day, and they must alter things, improve them, and think of other things than money.

We should also like to have drawn a parallel between football and architecture, and shown how the best results are obtained by team-work, rather than by the individual star performer. We want to interest our readers in everyday things, because never was there a period in the world's history when these were of greater importance. We are constantly coming up against such phrases nowadays as "Increasing Production" and "Rate of Exchange."

We all know that the Great War has meant the sacrifice of many of the best and noblest lives in the country; that we are all richer by this in one way, and much poorer in another, needs little emphasis. We have also wasted enormous quantities of the materials we need for living. Our iron, coal, wood, and all kinds of other things, have been wrought into shells, and exploded; built into ships, and sent to the bottom of the sea by enemy submarines. So when the statesmen talk of the necessity for increasing production, they mean of all the materials, and everyday things, we need for our life and trade; not that we need more Treasury notes, or money.

If the thing is more important than money, then it is obvious that while we are increasing production, it will be as well to maintain our reputation for making good things. We can only do this if the makers are happy and contented, and think they are fairly treated.

Now as to what is meant by the "Rate of Exchange." Boys and girls often hear that foreign countries will allow us sometimes more, and sometimes less, for the British pound, and there is some excuse for thinking that it is a rate of exchange of money; but this is not the case—in reality it is our old friend, the everyday thing, that is being exchanged. Let us see how this works. Great Britain is a small place, with a large population, and we cannot produce all our food, or the raw materials we need for our industry; but we possess coal, iron, and clever workmen. We go to South America, and in effect say to the people there, "We will exchange ploughs and locomotives for your corn and cattle"; and this they are glad to do, because they cannot make machinery, and they grow more foodstuffs than they can consume. During the war we could not produce the things which other countries wanted, and offered them money instead, but this was of little use, unless with it, from some other country, they could obtain the desired everyday thing. As these became scarcer all over the world, money had less purchasing power.

The statesmen, then, want to increase production, so that not only may we be able to supply our own needs, but have something over to exchange for raw materials and food. So the everyday thing is more important than money, and triumphs over it, and, such being the case, quite deserves a little history of its own. But our space is limited, our subject large, and our own knowledge small, so we cannot do more than present an outline sketch, and if we can but stimulate our readers' interest, they themselves must fill in those wide open spaces which we have only skirted.

MARJORIE AND C. H. B. QUENNELL.

BERKHAMSTED, HERTS,
September 1919.

Our thanks are due to the friends who have helped us: Mr. H. W. Burrows and Mr. Gentry of Braintree, for information on mills. Mr. A. Rosling of Chelmsford, for the loan of gun-locks from his collection, from which our drawings were made. Mr. R. Morton Nance has again been of the

greatest assistance with our ships; and Miss Churchill helped with information as to libraries.

We have gained very much from the following books, and recommend the same to such of our readers as desire fuller information on any of the subjects:

Architecture—

English Gothic Churches. Charles W. Budden, M.A. (Batsford.)
The Story of Architecture in England. 2 vols. Walter H. Godfrey, F.S A., F.R.I.B.A. (Batsford.)
The Styles of English Architecture. Arthur Stratton, F.S.A., F.R.I.B.A. (Batsford.)

Agriculture and Gardens—

The Formal Garden in England. Reginald Blomfield and F. Inigo Thomas. (Macmillan, 1892.)
Garden Craft in Europe. H. Inigo Triggs. (Batsford.)
Oriental Gardening. Sir William Chambers. 1772.
Systema Agriculturæ. Worlidge. 1669.
England's Improvement. Captain Walter Blith.
Sylva. John Evelyn. (The diarist.)
Horse-Hoeing Husbandry. Jethro Tull. 1733.
The Implements of Agriculture. J. Allan Ransome. 1843.

Church History—

History of the Cathedral Church of Wells. Edward A. Freeman. (Macmillan, 1870.)

Coaches—

History of Coaches. G. A. Thrupp. (Kerby & Endears, 1877.)

Dress—

Dress and Habits. Joseph Strutt. 1799.
Historic Costume. Francis M. Kelly and Professor Randolph Schwabe. (Batsford, 1925.)

Furniture—

History of English Furniture. Macquoid. (Lawrence & Bullen.)
English Furniture and Decoration. G. M. Ellwood. (Batsford.)
The Library of Decorative Art. 4 vols. Francis Lenygon and Margaret Jourdain. (Batsford.)

Houses—

Homes of Other Days. Thomas Wright. (Trübner & Co.)
Early Renaissance Architecture in England — Growth of the English House — The English Home. J. A. Gotch. (Batsford.)
Later Renaissance Architecture in England. Belcher and Macartney. (Batsford.)
"Country Life," for its splendid illustrations of old work.

Ironwork—

J. Starkie Gardner. (Batsford, 1911.)
" (H.M. Stationery Office, 1914.)

PREFACE

Libraries—

The Care of Books. J. W. Clark. (Cambridge Univ. Press.)

Music and Musical Instruments—

A History of Musical Instruments. A. J. Hipkins and William Gibb. (Adam & Charles Black, 1888.)
Old English Instruments of Music. Francis W. Galpin. (Methuen.)
Plaine and Easy Introduction to Practicale Musicke, set downe in the form of a Dialogue. 1597.

Schools—

The Schools of Mediæval England. A. F. Leach. (Methuen, 1915.)
The Old Grammar Schools. Foster Watson. (Cambridge University Press, 1916.)

Social Life—

English Children in the Olden Times. Elizabeth Godfrey.
Amusements of Old London. W. B. Boulton.
Traill's Social England. (Cassell.)
The Microcosm of London. R. Ackermann. 1811.
Microcosm; or, a Picturesque Delineation of the Arts, Agriculture, Manufactures, etc. of Great Britain. W. H. Pyne. 1803–6.
Londina Illustrata. Robert Wilkinson. 1819.
Douce's Illustrated Shakespeare.
Progresses and Pageants of Queen Elizabeth.
Through England on a Side Saddle. (The Diary of Celia Fiennes.) The Hon. Mrs Griffiths. 1881.
Old English Household Life. Gertrude Jekyll. (Batsford.)
England in Tudor Times. L. F. Salzman. (Batsford.)
The Life and Work of the English People through the Centuries. Dorothy Hartley and Margaret M. Elliot. 6 vols. (Batsford.)

Sports—

Sports and Pastimes. Joseph Strutt. 1810.
Old English Sporting Prints and Books.
The Booke of Hunting Turberville. 1576. (Clarendon Press, 1908.)
The Booke of Falconrie. Turberville. 1575.

Toys—

Toys of Other Days. Mrs. Neville Jackson.
Children's Toys of Bygone Days. By Karl Gröber. (Batsford.)

NOTE TO SECOND EDITION (FOURTH IMPRESSION)

Another edition of this book having been called for, we have been able to revise it, and add to the number of illustrations.

MARJORIE & C. H. B. QUENNELL,
September 1930.

CHAPTER I.—"Tudor" Period of Design, 1500–1599.
Sixteenth Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1500	Henry VII. and *Louis XII.*	Hans Holbein *b.* 1497—P. Benvenuto Cellini *b.*—S.	. . . . . .	Layer Marney Towers, Essex, 1500–25
1501	. . . .	. . . . .	Marriage of Arthur and Katherine of Arragon	East Barsham, Norfolk, 1501–15
1502	. . . .	. . . . .	Marriage of Margaret and James IV. of Scotland	
1503	. . . . .	Sir Thomas Wyatt *b.*		
1504	. . . . .	Grocyn—W.		
1506	. . . . .	Colet, Dean of St. Paul's		
1508	. . . . .	. . . . .	. . . . .	King's College, Cambridge
1509	Henry VIII., *m.* Katherine of Arragon; Anne Boleyn; Jane Seymour; Anne of Cleves; Katherine Howard; Katherine Parr			St. Paul's School founded
1510	. . . . .	Erasmus—W.		
1511	. . . . .	Sir Thomas More—W.	More writes *Utopia*	Westminster Abbey, Henry VII.'s Chapel
1513	. . . . .	Cardinal Wolsey	Battle of Spurs, and Battle of Flodden	
1514	. . . . .	. . . .	Wolsey made Archbishop	Hampton Court, 1514–40
1515	*Francis I.*	Roger Ascham *b.*—W.		
1516	. . . . .	. . . . .	Publication of Erasmus' translation of the Testament, and More's *Utopia*	Henry VII.'s tomb
1518	. . . . .	Palladio *b.*—A.		
1519	. . . . .	Martin Luther	Luther's Objections	
1520	. . . . .	. . . . .	Field of Cloth of Gold	Compton Wynyates
1521	. . . . .	. . . . .	"Diet" at Worms	
1522	. . . . .	. . . . .	Luther publishes translation of Testament	
1523	. . . . .	. . . . .	. . .	Sutton Place, Guildford, 1523–25
1525	. . . . .	. . . . .	. . .	Hengrave Hall, Suffolk, 1526–38
1526	. . . . .	John Calvin		
1529	. . . . .	. . . . .	Fall of Wolsey	Ford's Hospital, Coventry
1530	. . . . .	. . . . .	Death of Wolsey	
1533	. . . . .	. . . . .	Divorce of Katherine	
1535	. . . . .	. . . . .	Death of More. Death of Erasmus. Execution of Anne Boleyn	
1536	. . . . .	Robert Aske	Suppression of smaller Monasteries, 1536–40. Pilgrimage of Grace	
1539	. . . . .	. . . . .	Suppression of great Monasteries	
1540	. . . . .	Stephen Gardiner	Fall of Cromwell	Lacock Abbey, Wilts
1541	. . . . .	. . .	. . .	Berkhamsted School founded
1542	. . . . .	John Knox	War with Scotland. Battle of Solway Moss	
1543	. . . . .	. . . . .	War with France	
1544	. . . . .	Cranmer		
1545	. . . . .	. . . . .	Confiscation of the Chantries	
1547	Edward VI. and *Henry II.*		Execution of Surrey	
1549	. . . . .	Hugh Latimer		
1550	. . . . .	Isaac Oliver	Peace with France and Scotland	Sherborne School founded
1551	. . . . .	. . . . .	. . . . .	Shrewsbury School founded
1552	. . . . .	Sir W. Raleigh *b.* Edmund Spenser *b.*—Pt.		Bedford School founded
1553	Mary		Lady Jane Grey proclaimed Queen	
1554	. . . . .	Sir Philip Sidney *b.*—Pt.	Wyatt's Rebellion. Execution of Lady Jane Grey	
1555	. . . . .	Cardinal Pole		
1556	. . . . .	Ridley		
1557	. . . . .	. . . . .	. . . . .	Repton School founded
1558	Elizabeth . . .	. . . . .	Loss of Calais	
1559	*Francis II.*			Morton Old Hall, Cheshire
1560	*Charles IX.*			
1561	*Regency of Catherine de Medici*	Francis Bacon *b.*—W.	Mary Stuart returns to Scotland	
1564	. . . . .	William Shakespeare *b.*		
1565	. . . . .	Christopher Marlowe *b.*—Pt.	Mary Stuart marries Darnley	Highgate School founded
1567	. . . . .	. . . . .	Murder of Darnley. Mary marries Bothwell	Longleat, Wilts
1568	. . . .	. . . . .	Mary imprisoned. Escapes to England	Rugby School founded
1569	. . . . .	. . . . .	Rising in the North	
1570	. . . . .	. . . . .	Pope excommunicates Elizabeth	Middle Temple Hall
1571	. . . . .	. . . .	. . . . .	Harrow School founded
1572	. . . . .	Inigo Jones *b.*—A.		Burghley House, Northants
1573	. . . . .	Ben Jonson *b.*—W.		
1574	*Henry III.*			
1576	. . . . .	. . . . .	. . . . .	Hardwick Hall
1577	. . . . .	Peter Paul Rubens *b.*—P.	Drake sails round the world	
1580	. . . . .	Franz Hals *b.*—P.		
1583	. . . . .	. . . . .	. . . . .	Montacute
1584	. . . . .	. . . . .	. . . . .	Barlboro' House, Derbyshire
1585	. . . . .	. . . . .	. . . . .	Uppingham School founded
1586	. . . . .	. . . . .	English expedition to the Netherlands	Doddington Hall, Lincolnshire
1587	. . . . .	Hawkins	Babington's Plot. Execution of Mary, Queen of Scots	
1588	. . . . .	Drake	Arrival and defeat of the Spanish Armada	
1589	*Henry IV.*	Sir Humphrey Gilbert	Publication of *Faerie Queene*	
1590	. . . . .	Sir Martin Frobisher		
1591	. . . . .	Robert Herrick *b.*—Pt.		
1593	. . . . .	Izaak Walton *b.*—W.		Trinity College, Cambridge, Neville's Court
1596	. . . . .	. . . . .	Attack on Cadiz	
1598	. . . . .	Velasquez *b.* 1599—P.	Rebellion of Tyrone	Condover House, Shropshire
1599	. . . . .	Sir A. Van Dyck *b.*—P.	Essex goes to Ireland	Broughton Court, Oxon

A.=Architect. P.=Painter. Pt.=Poet. S.=Sculptor. W.=Writer.

17th-Century Chart, p. 91. 18th Century Chart, p. 160.

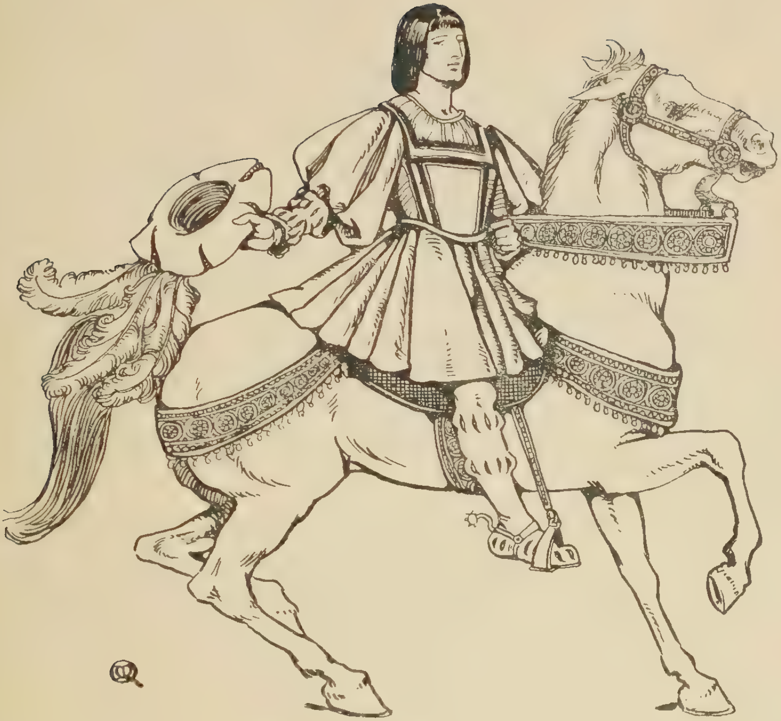


FIG. 3.—Horseman at the Field of the Cloth of Gold.

CHAPTER I

SIXTEENTH CENTURY

THE sixteenth century is of the greatest interest to us, because it marks the change from the Middle Ages to the modern world we now live in, and this change, though not heralded by conquest, was in reality a far greater one than that which followed the coming of the Normans in 1066. In Part I. we said that the Conqueror was responsible for the introduction into England of a new set of ideas, and in the same way the sixteenth century marked a general change of spirit, which altered the whole outlook of the people and therefore the appearance of everyday things.

William's new ideas of 1066 were carefully grafted on to those of the Anglo-Saxons. He knit the country together by Feudalism. This, at its best, was something very good, because it was the acceptance of the principle of service. The faith of men was not disturbed, but rather strengthened, by the work of good men like Lanfranc and Anselm. Froude, the nineteenth-century historian, said the Churchmen ruled the State, and "they were allowed to rule because they deserved to rule, and in the fulness of reverence kings and nobles bent before a power which was nearer to God than their own." Things were done and made, land was held, and lives lived more in common than nowadays; to borrow was thriftless, to lend usury. The Gothic cathedral was the work, not of one man, but of many, and still remains as one of the finest conceptions of mankind. If Westminster Abbey is taken as the supreme example of Gothic architecture in England, then the years before 1338 can be taken as the best period of the Middle Ages; after that there is decline. The Black Death caused great misery. The Pope was compelled to leave Rome in 1305, and Avignon, in France, became the papal residence until 1378. The Hundred Years' War with France was to start in 1338. Lollardism in England reflected the unrest and doubt.

So towards the end of the Middle Ages people became restless, the old standards were being overthrown, and there did not seem any fit to take their place. In the old days men had worked together, and accepted the principle of service; for the latter the sixteenth century substituted that of competition. It was thought that if man worked against man, then everybody's wits would be sharpened, and the world go forward. The individual begins to step out of the crowd and beckon to us.

Froude contrasts the difference between the two ideals in this way: "In these times of ours, well-regulated selfishness is the recognized rule of action—every one of us is expected to look out first for himself, and take care of his own interests. At the time I speak of, the Church ruled the State with the authority of a conscience, and self-interest, as a motive of action, was only named to be abhorred"—but this was written in 1867, and would not be so true now as it was then. If it were possible for a boy or girl, who reads this book, to meet a boy who went to the sixteenth-century school, illustrated on page 27, they would find they had a great deal in common, not only in the things they used, but what is more important, in the things they thought about. But if our readers could be taken back to the Eton that Henry vi. founded, then the case would be reversed, and one boy would not understand the other at all; their outlook on life would be quite different.

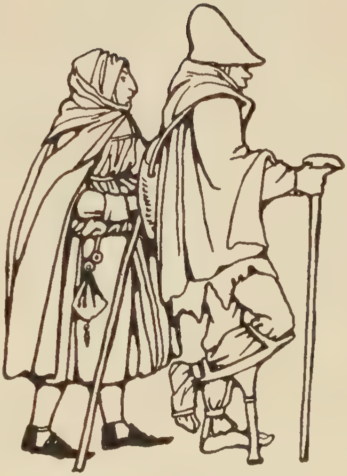


Fig. 4.—Vagabonds, 1509.

It may help us to understand better the position of affairs at the beginning of the sixteenth century if we run through the principal events of the fifteenth. One talks of the threads of history; if these were of various colours, and woven on a loom, what a perplexing pattern would result about the time of the Wars of the Roses.

Henry iv. dealt severely with the Lollards, followers of John Wycliffe, who died in 1384. Henry v. (1413–1422) renewed the war with France (1415), which was to be responsible for so much trouble; perhaps it was to distract men's attention from the Lollard Rising of 1414. Henry died in 1422, when Henry vi. came to the throne as an infant of only nine months. The war in France was carried on under the Duke of Bedford, and was successful, until Joan of Arc fanned into flame the patriotism of the French, and Charles vii. was crowned at Rheims. Even though we burned Joan, her work was accomplished, and from this time everything went wrong with the English, until by 1453 we had lost all our French possessions, with the solitary exception of Calais, and the Hundred Years' War came to an end.

The Jack Cade Rebellion of 1450 voiced the popular discontent, and was followed by the Wars of the Roses, between 1455–61.

The Earl of March became King Edward IV. after winning the battle of Towton, and poor Henry VI. was deposed and fled to Scotland with his wife and son. Of Edward IV.'s friendship with the King-Maker, and quarrel in 1467; of his going into hiding in Flanders; and poor Henry VI.'s final appearance for six months, 1470–71, we cannot now speak, though all these events must be considered in relation to the general discontent.

Edward IV. returned in 1471, and again Henry was imprisoned in the Tower, and soon after died, or was murdered.

Edward IV., after all these experiences, seems to have devoted the last years of his reign to encouraging trade and looking after the interests of the rising merchant class. It was this new middle class, which sprang into being while the Barons were indulging in suicidal strife, that was to prove so helpful to the Tudor monarchs later on.

Edward IV. died in 1483, and his son Edward V. was then only thirteen. He, with his brother the Duke of York, was murdered in the Tower at the instigation of Richard, Duke of Gloucester, who thus became Richard III. Shakespeare, in *Richard III.*, Act IV., Scene iii., makes Tyrrel say:

"The tyrannous and bloody act is done,
The most arch deed of piteous massacre
That ever yet this land was guilty of."

No good thing ever came to Richard after the murder of his nephews, and when Henry Tudor, Earl of Richmond, defeated and killed Richard III. at Bosworth in 1485, the great majority of Englishmen hailed him with joy, and thought that better times were coming. It was all this anarchy, and misery, which had gone before, that made people willing to accept the despotic rule of the Tudors.

Henry VII. had served an apprenticeship of poverty and knew the value of money; he was not to be tempted into wars abroad, unless he could make them pay, but preferred to devote all his attention to home affairs.

Certainly when he died in 1509, he left England in an infinitely better position than when he came to the throne, and he had safely bridged the transitional period between the Middle Ages and the Renaissance.

Bacon said of the first Tudor king, that he deserved to rank with Louis XI. of France and Ferdinand of Aragon as "the three magi of kings of these ages."

The marriages that he arranged were all designed with the view of consolidating the position of England. He married his daughter to James IV. of Scotland, and his eldest son was betrothed to Katherine, the daughter of Ferdinand and Isabella of Spain. Their marriage in 1501 was to have disastrous consequences, for Arthur died after five months of married life, and Katherine married Arthur's brother, Henry VIII. For this marriage a papal dispensation had to be obtained, the validity of which Henry questioned later when he wanted to marry Anne Boleyn.

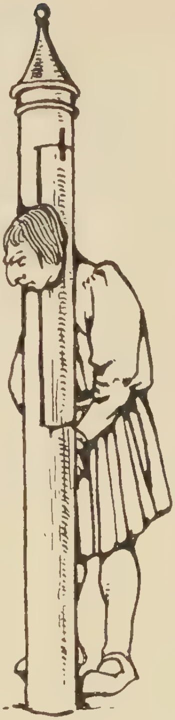


FIG. 5.—Fforstaller and Regrator of Marketts and Feyres and Vitellars,* 1509.

Now let us pass to a consideration of the everyday things in England in the sixteenth century, and see what the people looked like.

The coloured plate, Fig. 6, shows the costume of the time. In Part I. we saw how the middle part of the fifteenth century was a period of great extravagance, and dress was made to distort rather than clothe the figure. Men's garments either trailed on the ground or were cut excessively short, head-dresses were monstrous, and shoes so long and pointed that they were fastened up to the knee. It is curious to notice how each period has its own type of design, and how this runs through everything made during that time. The detail of fifteenth-century architecture was reflected in the dress, and when the Renaissance came, the somewhat pointed forms of the Gothic period changed and became like the architecture, round and fuller in character.

---

* Fforstaller was one who bought goods on the way to market; Regrator one who created a corner in goods in the market. A certain cure for profiteering.

Now in the reign of Edward IV. this spirit of extravagance began to die out, and dress therefore became gradually simpler. This continued until the end of the reign of Henry VII., to which period belong the first two figures of our illustration, Fig. 6. Notice the dress of the lady. The surcoat has quite disappeared, and her gown is simple. The bodice is cut square to show the white partelet at the neck, and fits the figure closely. The sleeves are full and the skirt is gathered into the waist with a jewelled belt. Under-sleeves were worn, probably attached separately. The high head-dress has given place to a flat kerchief-like covering. The man standing with this lady wears a flat velvet cap and a tunic and hose covered by a loose full gown with hanging sleeves. Notice his shoes, which are simpler and more natural in shape than hitherto. In these two figures we have a good example of a style in its intermediate stage, before it has had time to become exaggerated, and so spoilt.

The second lady belongs to the next reign, that of Henry VIII. Her bodice is stiffened, also the skirt, which is open in the front to show a richly embroidered kirtle. Her hanging sleeves are fastened back so that the beautiful brocaded lining is displayed. The under-sleeves are slit from elbow to wrist and puffed with lawn. For the first time we see ruffles at the wrist. The kerchief has been

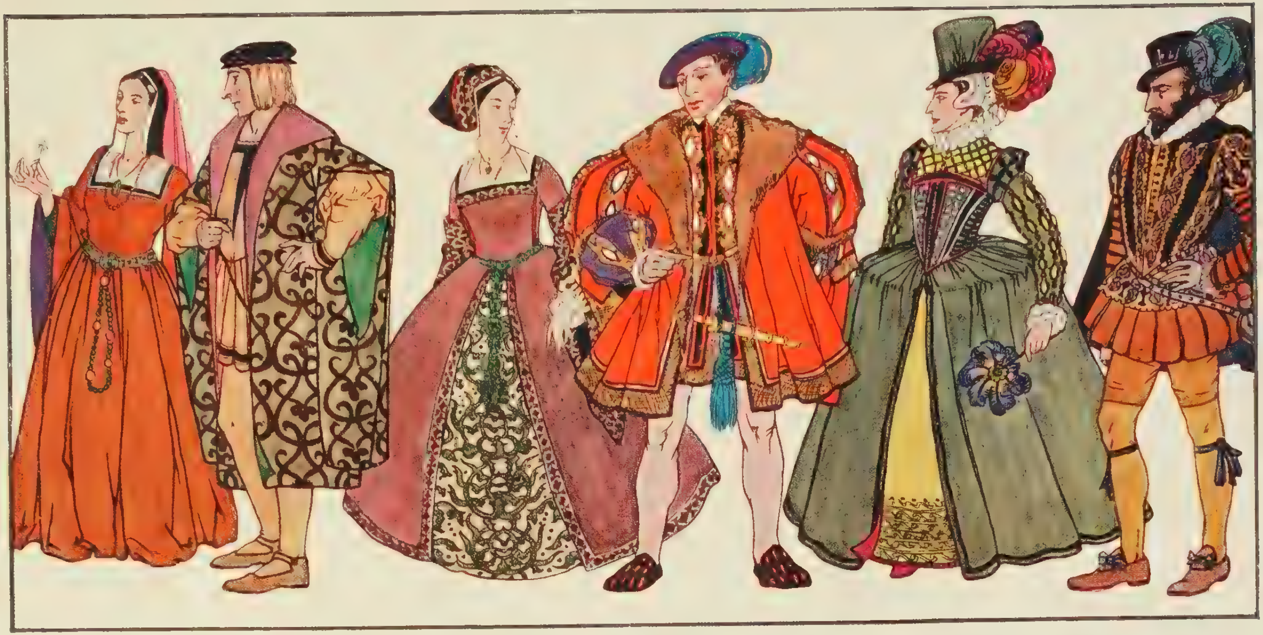


FIG. 6.—Costume. XVIth Century.

XVIIth Century Costume, opposite p. 96. XVIIIth Century Costume, opposite p. 168.

To face p. 6.]

altered and the ends are caught up on to the top, forming a three-cornered head-dress.

The interchange of courtesies between Henry VIII. and the French Court led to a great influx of French fashions, and men's dress became extremely rich and heavy. Every garment worn by the second man in this illustration is wonderfully slashed, laced, and embroidered. The outer coat is of velvet or heavy silk, and is lined with fur ; the short breeches or trunks hidden by his doublet are of the same material. The sleeves are bolstered and slashed. The doublet or inner coat is also richly trimmed, and though in this illustration it is closed, it was often opened to display a richly embroidered shirt or French chemay beneath. The slashed shoes are very broad. The flat velvet cap is plumed, and the gentleman's hair is closely cut, following the French fashion rigorously enforced at the court of Henry VIII.

The third couple belong to the reign of Queen Elizabeth. Dresses were slowly becoming stiffer, more ungainly, and more covered with ornament, until the climax came in the shape of the monstrous wheeled farthingale, which came into being towards the latter half of Elizabeth's reign, and lasted well on into the reign of James I. This farthingale consisted of a very full gathered skirt which was stretched out over a large hoop round the hips, falling from that, straight to the ground—a very ungainly and ugly fashion. Bodices were stiff and peaked, and amongst wealthy women embroidered with gold and jewels to an extraordinary degree (see Fig. 6). Ruffs are of Spanish origin. They began as cambric collars (notice the second man's costume), and became larger and more pleated and wired, until similar to those on the third couple in the picture ; these, however, are very moderate, both in shape and size. Special sticks were used to plait these ruffs, called pokesticks. An alternative fashion to this was the wearing of large fan-like collars, made in lawn or cambric, these materials being first brought to England in this reign.

These fan-shaped collars reached immense proportions, sometimes two or three layers of cambric being used, each wired to stand stiffly up and away from the head. An example is shown on the ladies in the hall (Fig. 39).

An interesting little account of Queen Elizabeth's clothing as a child, is given in a letter from Lady Bryan, found amongst State papers of the period. After Anne Boleyn's disgrace and death, the Princess Elizabeth was put under the care of Lady Bryan, and was apparently rather neglected by her father, Henry VIII., and those at Court, for Lady Bryan writes, asking for clothing for the little girl. She says: "She (Elizabeth) hath neither gown, nor kirtle, nor peticoat, nor no manner of linen, nor foresmocks (pinafores), nor kerchiefs, nor rails (night-dress), nor body stitchets (corsets), nor handkerchiefs, nor sleeves, nor mufflers, nor biggens (gaiters or soft boots)." We must remember that children wore just the same clothing as their elders, so that the inventory of a child's needs, would be nearly identical with that of a grown-up person. Many tales could be told of Elizabeth's gowns when she was a Queen, and if she lacked clothes in her youth she certainly made up for it in later years.

An account of the dress that Mary Queen of Scots wore to her execution, may be found interesting, perhaps, to girls:

"Then did she apparel herself after this manner, in borrowed hair, having on her head a dressing of lawn edged with bone lace and above that a vail (veil) of the same, bowed out with weir (wire), and her cuffs suitable; and about her neck, a pomander chain and an Agnus Dei hanging at a black ribband, a crucifix in her hand, a pair of beads at her girdle with a golden cross at the end. Her uppermost gown was of black satin, printed, training upon the ground, with long hanging sleeves trimmed with akorn buttons of jet and pearl, the sleeves over her arms being cut, to give sight to a pair of purple velvet underneath; her kirtle, as her gown, was of black printed satin: her bodice of crimson

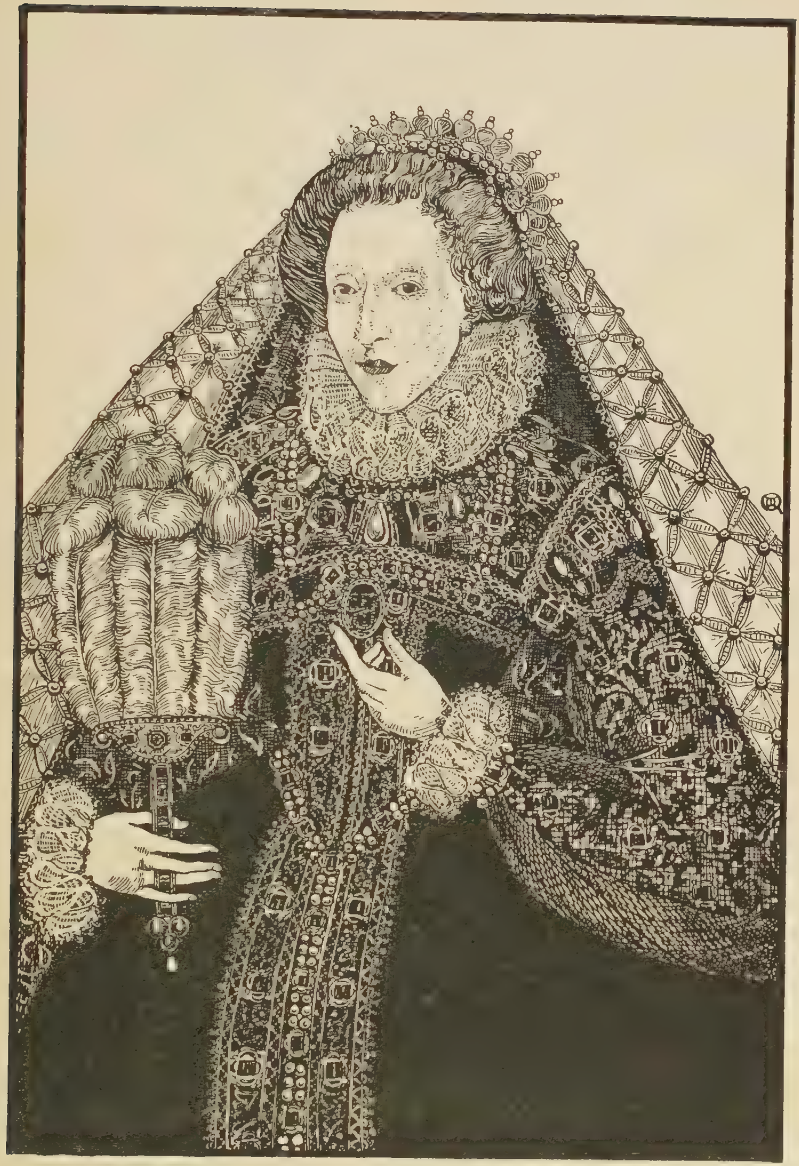


FIG. 7.—A Portrait of Queen Elizabeth.

satin unlaced in the back, the skirt being of crimson velvet : her stockings of worsted, watchet, clocked, and edged at the top with silver, and under them a pair of white : her shoes of Spanish leather with the rough side outward."

The gown spoken of here would be a garment often worn at this time, and sometimes called a mandeville. One can still be seen at South Kensington Museum. It was a long mantle or tunic open and unfastened in the front, with long unused sleeves, the arm coming through an opening by the shoulder.

To return, though, to Fig. 6. The third lady wears a feathered hat, and under it the small French hood brought into fashion by Anne of Cleves, and still worn. The hair was as a rule elaborately curled and dressed high, and was often covered with a jewelled caul or net. Many laws were in force regarding dress, and at this time citizens' wives were obliged to wear white knitted caps of woollen yarn, unless their husbands could prove themselves to be gentlemen by descent. In the reign of Queen Mary, all London apprentices wore blue gowns in winter and blue cloaks in summer, with breeches of white broadcloth and flat caps. Servants might not wear their gowns longer than to the calf of the leg.

The third man in our illustration wears a peaked doublet, of the same shape as that worn by the lady. It is, like that of his companion, elaborately ornamented, and the sleeves are padded. He wears trunks, which are the very short stuffed breeches, trunk hose which reach to above the knee, and hose or stockings. These trunk hose are the beginning of the breeches of later days, and mark the end of the long chausses of mediæval times. A later type of Elizabethan dress will be seen in the illustration of the hall, page 60, where some of the men wear no trunks, but trunk hose and hose, the former padded until they resemble bolsters ; see also Fig. 50. Later still, the padding was omitted, but the fullness retained, and they were then called galligaskins, gradually becoming narrower until they developed into the full breeches worn by the Cavaliers. Short cloaks to the hip were largely in use, and were often made of perfumed leather. Notice also that the gentleman's shoes have heels, and more nearly approach to modern ones than any before.

Fig. 8 shows a very interesting unbleached linen stocking from a private collection. The material is cut on the cross, which means that the warp threads do not run vertically up and down on the stocking, which is consequently a little more elastic. The stocking is shaped and seamed at the back, and stitched with green silk. The sole is cut larger than the foot, as a separate piece, and brought up and gathered to the shape of the foot, and sewn to the upper portion. Gussets are inserted in each side, the seams having ornamental stitcherie of green silk. On the outside, the back seam of the gusset is left open to make the ankle large enough for the passage of the foot, and the gusset then closed by drawing up a green silk cord, through green silk eyelet holes, and tied at the top, which is finished with a clock to prevent the material splitting; and the clock still remains as an ornament on stockings of to-day.

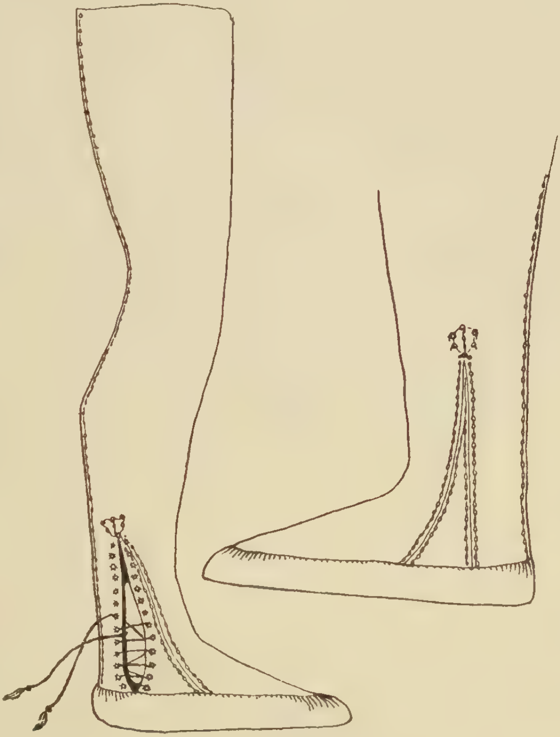


FIG. 8.—A Linen Stocking.

Having gained some idea of the appearance of sixteenth-century men or women, we will now consider their doings. We said in the introduction that even the appearance of everyday things was altered, and this was not to satisfy capricious fancy, but because the life of the time was altered, and the things used reflected this.

In the fifteenth-century chart we noted how the Turks captured Constantinople in 1453; one result of this was that scholars from that city, where the Greek tradition had never wholly died away, fled to other parts of Europe. In Italy they formed a school of learning which became interested in Greek literature. Caxton started printing at Westminster in 1476, and this helped to spread here what was called the Revival of Learning. Grocyn, a Fellow of New College, gave Greek lectures at Oxford. It is very difficult for us to understand now, how wonderful these must have seemed to people knowing only mediæval literature; perhaps boys and girls can judge a little by remembering their first impression of, say, "The Frogs," by

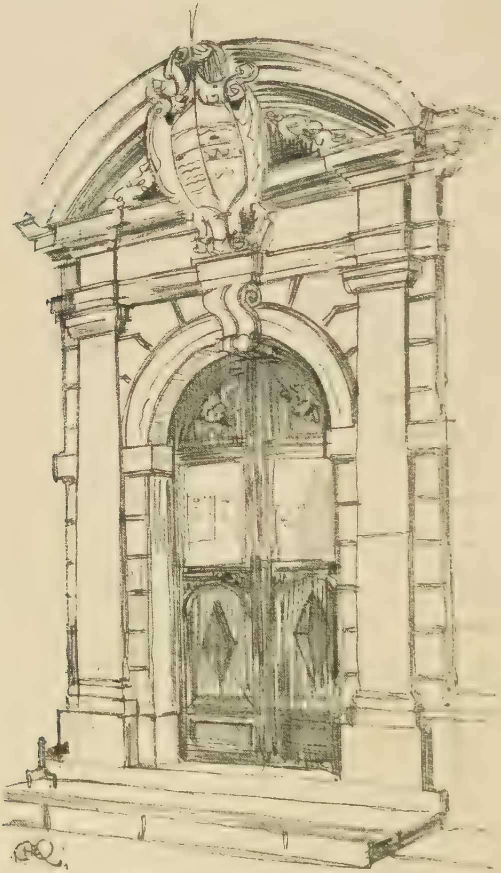


FIG. 9.—A Renaissance Doorway.

Aristophanes. The difference is much like the two sorts of type used for printing. The former is black letter, very decorative to look at but difficult to read; the latter, expressed by Greek and Roman characters, clear and simple.

Erasmus, born in 1467, was first a monk, but obtained release from his vows from Julius II. He came to England in 1497 and met Sir Thomas More and Dean Colet. The influence of these men was to be tremendous, and they were all very learned, sincere, and good. Erasmus said: "I have given up my whole soul to Greek learning, and as soon as I get any money I shall buy Greek books—and then I shall buy some clothes"; and of More he said, "When did Nature mould a temper more gentle, endearing, and happy than the temper of Thomas More?" We must remember that though these men wished to reform the Church, they had no desire to break away from its teaching; the course the Reformation took in the end was repugnant to them, and Sir Thomas More laid down his life rather than surrender his principles.

There is an interesting account of a visit paid by Erasmus and Colet to Becket's tomb at Canterbury. They saw a crowd of pilgrims moved to ecstasy at the sight of a handkerchief that had belonged to the saint, which the monk in charge allowed the people to kiss. Erasmus scoffed, that even if genuine it only served for the saint to wipe his nose upon, and he and Colet offended the custodian by saying so. Later, Erasmus was to write: "We kiss the old shoes of the saints, but we never read their works." He also wrote a book of Pilgrimages to Saint Mary of Walsingham, and Saint Thomas of Canterbury, and in this we hear that "King Henry VIII., in his second year, shortly after Christmas, between the Twelfth-day and the Queen's churching, rode here; and in the said year, May 14, six shillings and eightpence was paid to Mr. Garneys for the King's offering." Queen Katherine wrote to Henry, who was busy in France, telling him of her "Red Cross" work and the victory at Flodden, and said: "And now goo to our Lady at Walsingham, that I promised soo long agoo to see." This

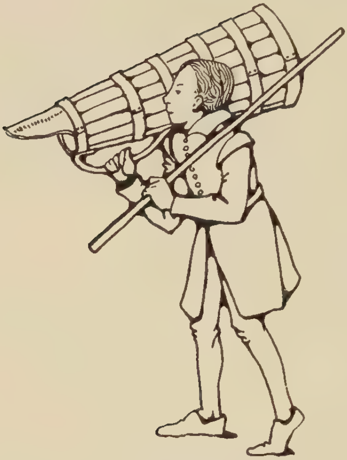


FIG. 10.—An Apprentice going to draw water, 1572.

is all of interest, when we remember that Henry was declared Defender of the Faith by the Pope himself, and that a few short years after, his outlook had entirely changed, and his commissioners despoiled the monasteries and broke down the shrines. It was Luther's action which gave rise to this. Born in 1483, he became an Augustinian friar. In 1517, at the age of 34, he went to Wittenberg, and there it was that he made his protest against the doctrines of the Church. Luther was intolerant and would not admit of any compromise. Had men been wise enough to accept Sir Thomas More as the champion of the Reformation, we can judge from the pages of *Utopia*,* which he wrote in 1516, of the kindlier spirit which might have been brought to bear on the problems of the Church. In *Utopia* we read that "it should be lawfull for everie man to favoure and folow what religion he would, and that he mighte do the best he could to bring other to his opinion, so that he did it peaceablie, gentelie, and soberlie, without hastie and contentious rebuking and invehing against other. If he could not by faire and gentle speche induce them unto his opinion yet he should use no kinde of violence, and refraine from displeasaunte and seditious woordes." Erasmus was rendered miserable by standing between the two extreme parties; like More and Colet, he realized that the Church needed reformation, but hated the methods by which it was accomplished.

All this was to have the most tremendous effect on life and things. Had Henry VIII. maintained the promise of his youth, without the excuse of having married his brother's wife by papal dispensation, much of the ugliness might have been avoided. The happenings of his reign led to the fires of Smithfield in Mary's time. The people who fled from England then, came under the influence of Calvin, and when they returned in Elizabeth's reign were known as the Marian Exiles. They were dour, hard, and intolerant, though very able, and by a chain of circumstance we cannot elaborate here, can be connected with those Pilgrim Fathers who sailed away in the *Mayflower* in 1620.

---

* *Utopia* deals with More's conception of the Ideal State.

We can now leave history a little, and turn again to things. When we were writing Part I. it occurred to us that one of the first things of importance which must be described was the ship ; because with its aid William gained possession of the Narrow Seas, and was so enabled to defeat Harold at the battle of Hastings. It was an early illustration of what is meant by Sea Power. In Part II. we must do much the same, and give early consideration to the Navy, because with its aid, in the sixteenth century, we maintained our hold on the Channel, and defeated the Armada. Had it not done so, then all the things we are going to illustrate would have been cut to a different pattern. However, this is not a real history book, so boys and girls who want to know what "English Seamen of the Sixteenth Century" were like, should read the splendid book by Froude which bears this title.

We can only give an outline. Columbus discovered America in 1492, and Spain benefited by this to an extraordinary extent. Ferdinand had laid solid foundations for her power, and on these an empire was built which stretched across to the New World. The Spaniard ruled the seas, though challenged by us, and continued so to do until in 1588 came the great trial of strength, and the Armada was defeated. We were enabled to do this because we had fine seamen and ships. It will be interesting to see how this came about. All the nations had been stimulated by the discovery of America, and fabulous tales were told

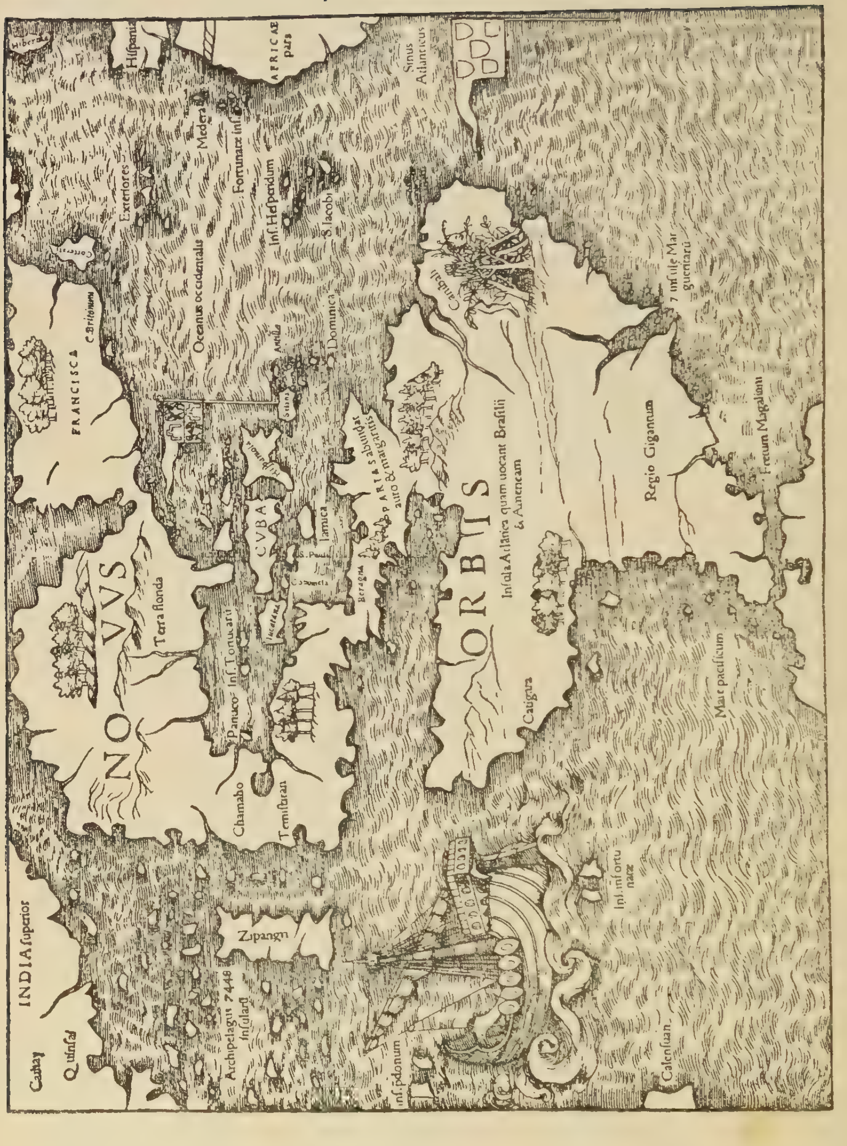

Hiberia
Hispania
AFRICAE pars
Sinus Atlanticus
Exteriores
Medera
Fortunatae insulae
Oceanus occidentalis
Inf. Hesperidum
S. Iacobi
Dominica
Antilia
Canibali
7 insule Margueritaru
Fretum Magallanu
Regio Gigantum
Insula Atlantica quam uocant Brasilii & Americam
ORBIS
PARIAS abundat auro & margaritis
Iamaica
CUBA
FRANCISCA
C. Britonum
Corterati
NOVUS
Terra florida
Inf. Tonuarit
Panuco
Chamaho
Temistitan
Iucatana
Beragua
S. Paul
Cozumela
Caigua
Mare pacificum
Ins. infortunatae
Zipangri
Archipelagus 7448 insularum
INDIA superior
Cathay
Quinsai
Calensuan
ins. pdonum

FIG. 11.—The New World.
(Ptolemy, *Geographia Universalis*, 1540.)

of the wealth to be obtained there.

Fig. 11 shows what a hazy idea the old navigators had of the shape of the New World, and the terrors, like cannibalism, which they imagined existed there.

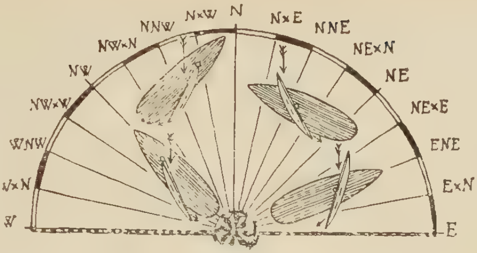


FIG. 12.—Sailing Diagram.

The Revival of Learning led to an intense interest and curiosity in other people's doings ; a spirit of adventure was in the air. Wise old Henry VII. realized all this, and the necessity for being up and doing. The first English expedition to America sailed in 1497, under John Cabot. Henry built the *Regent*, and the *Sovereign*, both larger and more powerful than any ships which had gone before. The *Great Harry*, launched in 1514, was the wonder of her day, and Henry VIII., assisted by Wolsey, continued the good work of his father, and can probably be regarded as the founder of the Navy. Before this, ships had been provided by the Cinque Ports. He greatly encouraged the seamen of his time, and William Hawkins sailed under his flag to Guinea ; later, in Elizabeth's time, his son Sir John Hawkins engaged in the slave trade, and opened the route to the West Indies. In 1577 Drake sailed out of Plymouth Sound in the *Pelican*, of only 120 tons, the *Elizabeth*, of eighty tons, and two sloops, of fifty and thirty tons. He sailed clean round the world, and gave the Spaniards some cause for alarm, because they saw that presently a nation which could produce such sailors would challenge them, and that it meant a fight. This was the training which had gone before the Armada, and produced the men and the ships.

In Part I. we saw how the Crusaders, going into the Eastern seas, were struck by the greater development in shipbuilding they found there, and the northern men adopted the lateen, or leg-of-mutton sail, as part of their rig in the fifteenth century. The reason for their doing so was that it enabled them to sail a little closer to the wind, and made it easier to work their ships. Take the diagram, Fig. 12. To the right hand is shown a boat rigged with one square sail; the wind is due N., and the boat is shown as sailing to within six points of the wind. This means she is six points by the compass off due N., the direction in which it is wished to progress. The reason for this is that it was not possible to brace the yards back any flatter because of the shrouds and back stays; and the angle of the yard to the hull is very important, because progress is made by sliding along from under the pressure of the wind on the sail, and the yard fixes the set of the sail. When the boat goes about on the other tack, she must needs be carried round into the wind by momentum, and during this time the yards have to be braced to the opposite angle. The square sail does not help, because it cannot get her any nearer to the wind; so the boat might be prevented from getting round by a head sea, and fall off, and then must needs try again. It is obvious, then, that if she has a lateen sail in addition, which can be set flatter, as shown in the diagram on the left-hand side, the boat can be kept in the wind when going about, for a longer period, and so have less space in which to depend on momentum only.

The right-hand side of the diagram represents the best that a mediæval boat fitted only with square sails could do. She was at her *best* with the wind right aft. The left-hand side of the diagram illustrates a cutter or hoy rig, which is fore and aft and descended from the lateen. Here one is not hampered by yards and shrouds, and the boat can get to within four points of the wind. But the fore and aft was at its *worst* with the wind due aft; a combination of the two rigs was what the old men aimed at. They did not at once develop the lateen into triangular head-sails, stay-sails, and spanker; this was only done gradually, as we shall see by the illustrations. What they did do in the fifteenth and sixteenth centuries was to adapt the lateen to

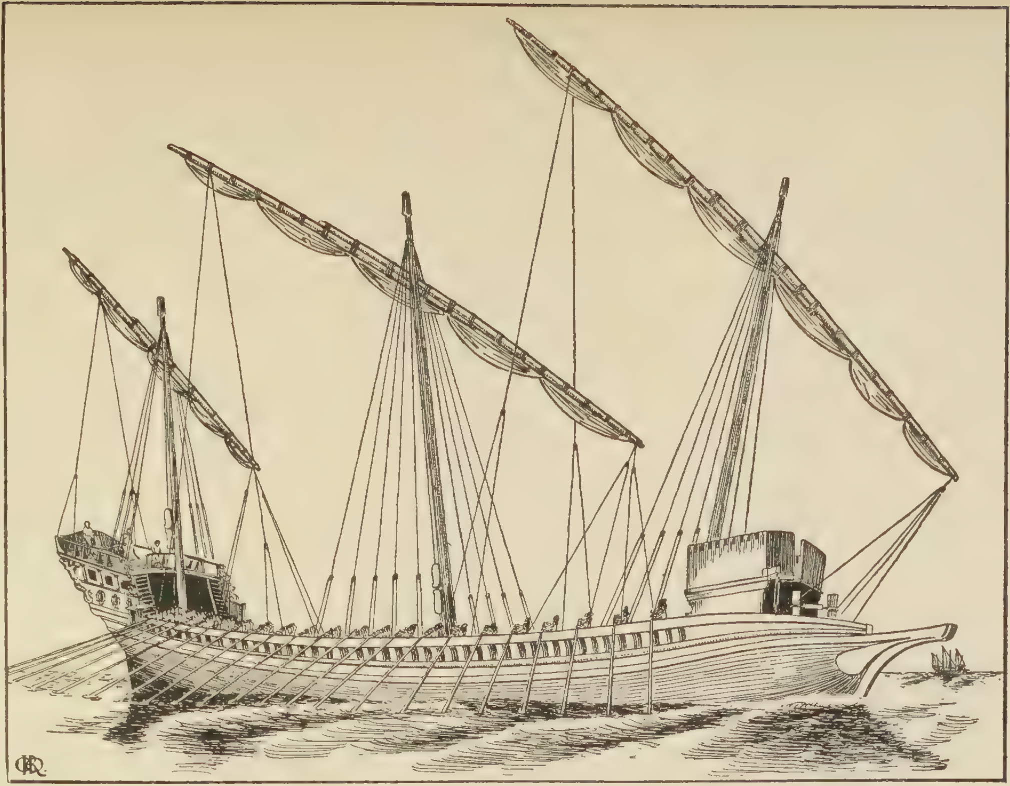


FIG. 13.—A Mediterranean Galley.

Other illustrations of ships—

Galleon, p. 21. *Ark Royal*, p. 23. 17th-Century Ship, p. 100. 18th-Century Ship, p. 170. Clipper, p. 172.

the mizzen and Bonaventure mizzen, and the idea of this must have been to enable them to change over from one tack to the other more readily; it could hardly have been to lay their ships closer to the wind, because the hulls were not high enough in the bows to make the attempt desirable.

Fig. 13 is of a Mediterranean galley, and has been drawn from a model at the Science Museum at South Kensington, which is supposed to have belonged to the Knights of Malta. Though later in date than the sixteenth century, it can be taken as typical of the Eastern galley, which influenced the design of the Elizabethan galleons. Here it should be explained that galleon meant a man-of-war; gallease was a smaller boat, like the frigate later on. So far as the galley illustrated is concerned, it has the beak head, used for ramming, and the forecastle. Then the main deck, with twenty-two long sweeps each side for use in calm weather; these were manned by slaves, who sat on benches several to each sweep. Up and down the deck a raised gangway ran between the benches, from whence the overseers could wield their whips against any slave not pulling his weight.

In the tale *Westward Ho!* Salvation Yeo is made to say, when telling his experiences to Sir Richard Grenville and Amyas Leigh: "I must have two hundred stripes in the public place, and then go to the galleys for seven years. And there, gentlemen, ofttimes I thought that it had been better for me to have been burned at once and for all: but you know as well as I, what a floating hell of heat and cold, hunger and thirst, stripes and toil, is every one of those accursed craft."

Now the build of the hull of the galley influenced ship design for a long time, as we shall see, and we have already discussed the influence of the lateen or leg-of-mutton sails which are shown furled on the foremast, mainmast, and mizzen.

The galley's length is given as 165 feet, breadth 22 feet.

The next illustration (Fig. 14) is of an Elizabethan

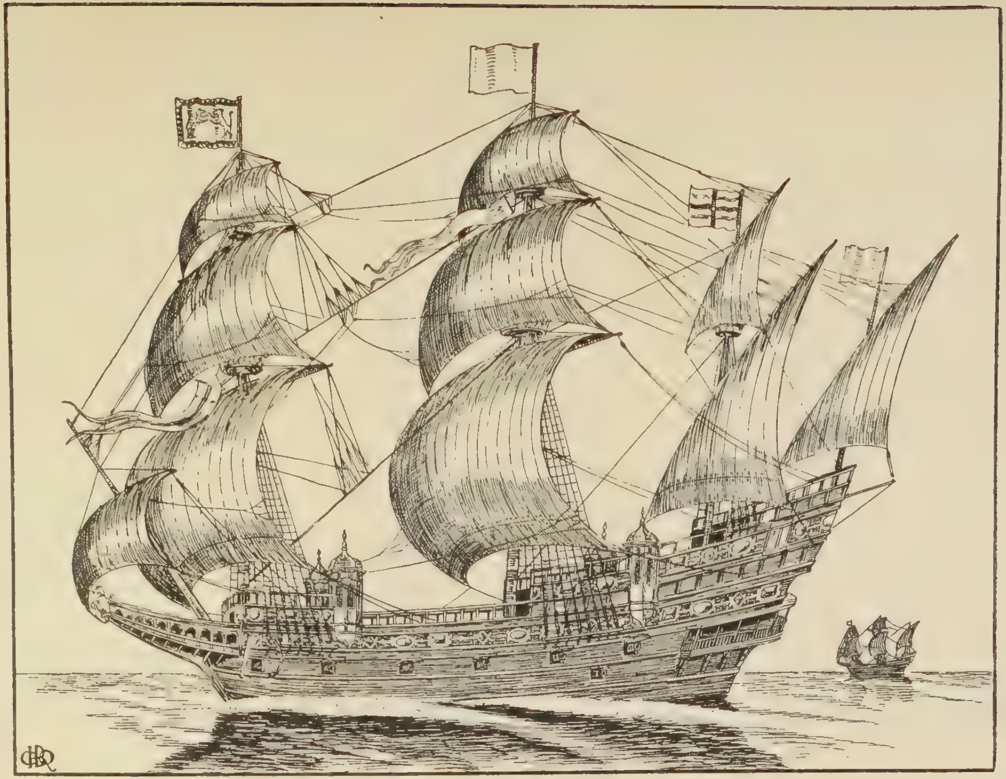


FIG. 14.—An Elizabethan Galleon.

Galley, p. 19. *Ark Royal*, p. 23. 17th-Century Ship, p. 100. 18th-Century Ship, p. 170. Clipper, p. 172.

galleon with a beak head closely resembling the galley, forecastle, and high poop. The amusing little turrets, and the ornament, show how closely related the architecture of the sea was to that of the land. The open stern galley is a new feature. So far as rig is concerned, we now have a spritsail on the bowsprit. The foremast and mainmast were square rigged, and the principal interest is in the lateen sails on the mizzen and Bonaventure mizzen. Nettings were used over the waist of the ship as a defence against boarders. Sometimes the ends of the bowsprit, and yards, were provided with hooks to catch in and cut the enemy's rigging when at close quarters. The sails are shown with detachable bonnets laced on, which could be removed instead of reefing. It was at this period that top masts were arranged so that they could be lowered.

Fig. 15 is of the *Ark Royal*, drawn from a print at the British Museum. This fine boat was built for Sir Walter Raleigh in 1587, but was sold to Queen Elizabeth for £5000. She was the flagship of the fleet which defeated the Armada, and as such, entitled to our respectful consideration. Her tonnage was 800, and crew 400 ; in 1608 she was rebuilt and named the *Anne Royal*. Froude gives us a picture of the memorable council of war which was held in the main cabin of the *Ark*, on Sunday afternoon, August 8, 1588. The Armada had been chased up Channel, and if left undisturbed would have recovered and been ready for Parma and his troops at Dunkirk, so "Howard, Drake, Seymour, Hawkins, Martin Frobisher, and two or three others met to consult, knowing that on them at that moment were depending the liberties of England." How they decided on fire ships, and the effect of these on the Spaniards' nerves, is matter for abler pens than we possess ; our main concern is to show something of the appearance of the *Ark*.

Her hull was still on galley lines, and here it can be noted how the term quarter-deck came about. There is, starting from the bows, first the forecastle, then the waist of the ship ; of the remaining part, the first half was

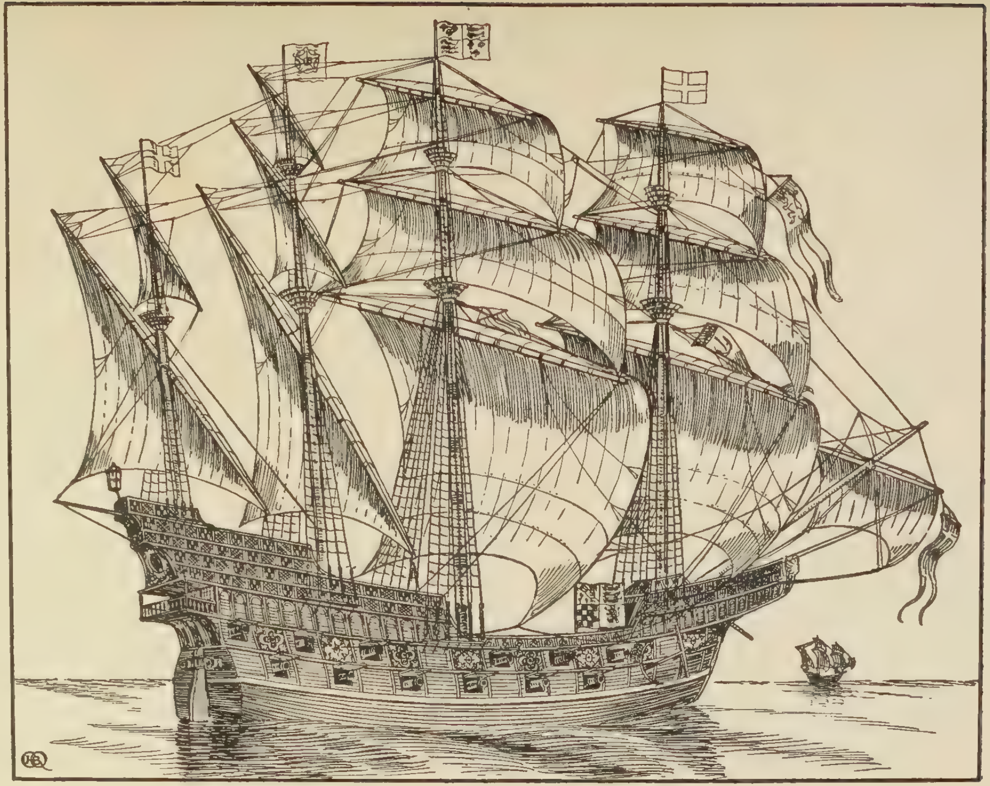


FIG. 15.—The *Ark Royal.*

Galley, p. 19. Galleon, p. 21. 17th-Century Ship, p. 100. 18th-Century Ship, p. 170. Clipper, p. 172.

called the half-deck, the next portion the quarter-deck, because it occupied roughly one-quarter of the space, the remaining portion aft was the poop. The rig is the same as that described for the galleon, only the mizzens are more liberally provided with lateen sails.

Fig. 16 is very interesting. The three very jolly little drawings date from 1545, and were made by Thomas Pettyt; they are in the Cotton MSS at the British Museum, and their reference is Aug. 1, vol. ii. 57B. They are proof that men were beginning to get life and movement into their drawings.

Elizabeth continued the wise policy of her father and grandfather, and encouraged trade. She granted the first charter to the East India Company in 1600, and so laid the foundation of our Eastern Empire. There were only five ships in the first fleet of the Company which sailed, and the largest of these, by name the *Dragon*, was only of 600 tons, with a crew of 202.

Hakluyt, who published a book of voyages, talking of English trade in the sixteenth century, says the ships of London, Southampton, and Bristol traded with Sicily, Tripoli, and Beirut in Syria, carrying there "fine kerseys (cloth)* of divers colours, coarse kerseys, white western dozens, cottons, certain cloths called statutes and others called cardinal whites, and calf-skins, which were well sold in Sicily." They brought back silks, camlets, rhubarb, Malmseys, muscadels and other wines, sweet oils, cotton, wood, Turkey carpets, galls, pepper, cinnamon, and other spices.

The sixteenth century is also noteworthy for its voyages of discovery. The N.E. and N.W. Passages were thought to lead to India. Sir Hugh Willoughby was one of the first of the discoverers to lay down his life in this cause. Hakluyt tells us that the sixteenth-century sailormen found that, in tropic seas, "a kind of worm is bred which many times pierceth and eateth through the strongest oak that is; therefore that the mariners might be free and safe

---

* From Kersey, the cloth village in Suffolk.

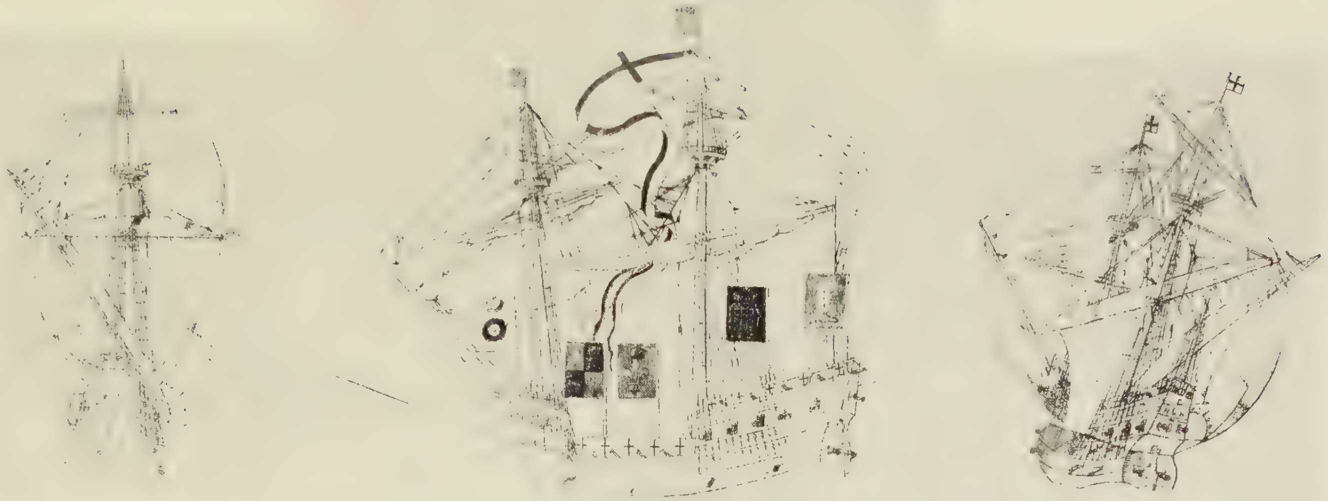


FIG. 16.—Ships in Calais Harbour.

[To face p. 24

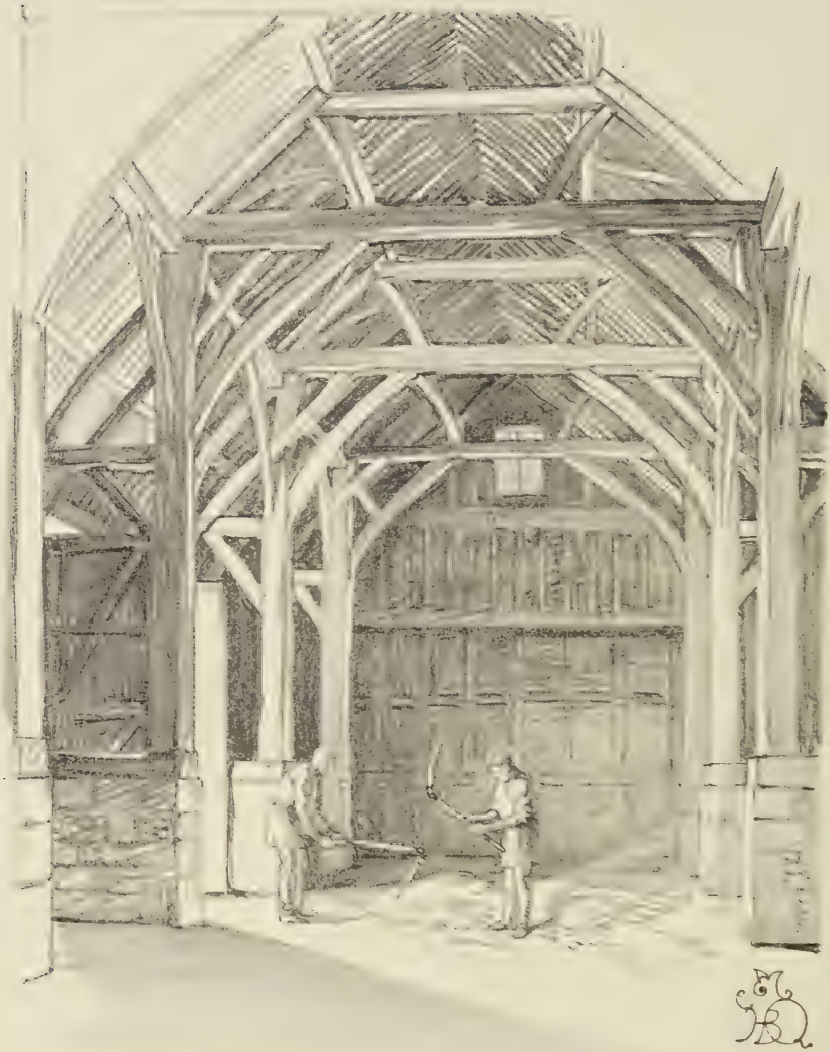


Fig. 17.—XVIth Century Barn at Church Farm, Edlesborough, Bucks.

To face p. 25]

from this danger, they cover a piece of the keel of the ship with thin sheets of lead."

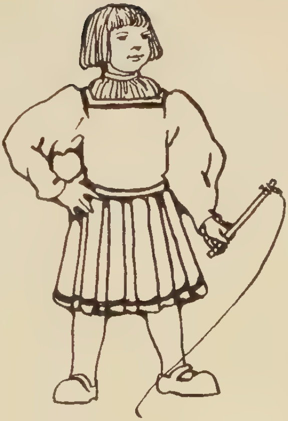


Fig. 18.—A Boy of 1509.

If the sixteenth century is memorable for its English seamen, it has another claim on our attention, in that so many schools were then founded, or re-established. Starting with St. Paul's, 1509, we have Berkhamsted, 1541, Sherborne, 1550, Shrewsbury, 1551, Bedford, one of the sixteen schools founded by Edward vi., 1552, Repton, 1557, Highgate, 1565, Rugby, 1567, Harrow, 1571, Uppingham, 1584, and many others.

The Tudors, who were themselves very well educated, determined that their subjects should enjoy the same privilege; in many cases the buildings they provided are still serving the same purpose.

There is, however, a general tendency to think that grammar schools did not exist before this time, and that education was in the hands of the monks, but this was not so. We saw in Part I. how the Benedictine monastery had a training school for novices who wished to become monks, and sometimes another in connection with the almonry, where poor boys were trained for the choir. The precentor taught them singing, and such song schools were the elementary schools of the day. Where there was a town, it is probable that the townsmen and guilds had their own grammar school. The foundations of secular canons, like Chichester, Wells, York, Southwell, Lincoln, Hereford, and Beverley, were more interested in education than the monastic foundations, and they maintained schools, or licensed people to keep them. Generally there was a theological school, under the chancellor, a grammar school, under a master appointed by the chancellor, and a song school under the precentor. On pages 31 and 32 we describe the difference between secular and monastic foundations.

There were collegiate churches which carried on the same work, like Winchester and Eton. William of Wykeham founded Winchester, as early as 1382, for "seventy poor and needy scholars, clerks, living collegewise therein and studying and becoming proficient in grammaticals or the art, faculty, or science of grammar." Wykeham also founded New College, Oxford, and boys went there on leaving Winchester; and they went up at an earlier age than now. Eton came into being in 1440, and Henry VI. arranged for it to consist of provost, ten priests, four clerks, six chorister boys, and "twenty-five poor and needy scholars to learn grammar there." The Eton boys of the fifteenth century said the Matins of the Blessed Virgin while making the beds in the dormitories before five o'clock in the morning. King's College, Cambridge, was founded in connection with Eton.

Chantry schools were attached to a church, where the priest taught children, as well as singing Masses for the founder. The chantries were dissolved in 1547.

Grammar schools were sometimes founded in connection with colleges, as at Queen's College, Oxford, where the boys served as choristers, but had masters of their own and dined in hall with the scholars.

In the Middle Ages the schools taught grammar, logic, and rhetoric, called the Trivium; arithmetic, music, geometry, and astronomy, the Quadrivium; and teaching was mainly oral—this had to be, because, before printing became general, books were far too expensive to be used for class-work. A boy was taught to hold his own in wordy disputation, and to argue on such abstruse questions as—How many angels could sit on a pin's point? We still talk of a Senior Wrangler, and originally this did mean one who could hold his own in disputation. Mediæval education was severely practical; it fitted a man to be a lawyer, but denied him the

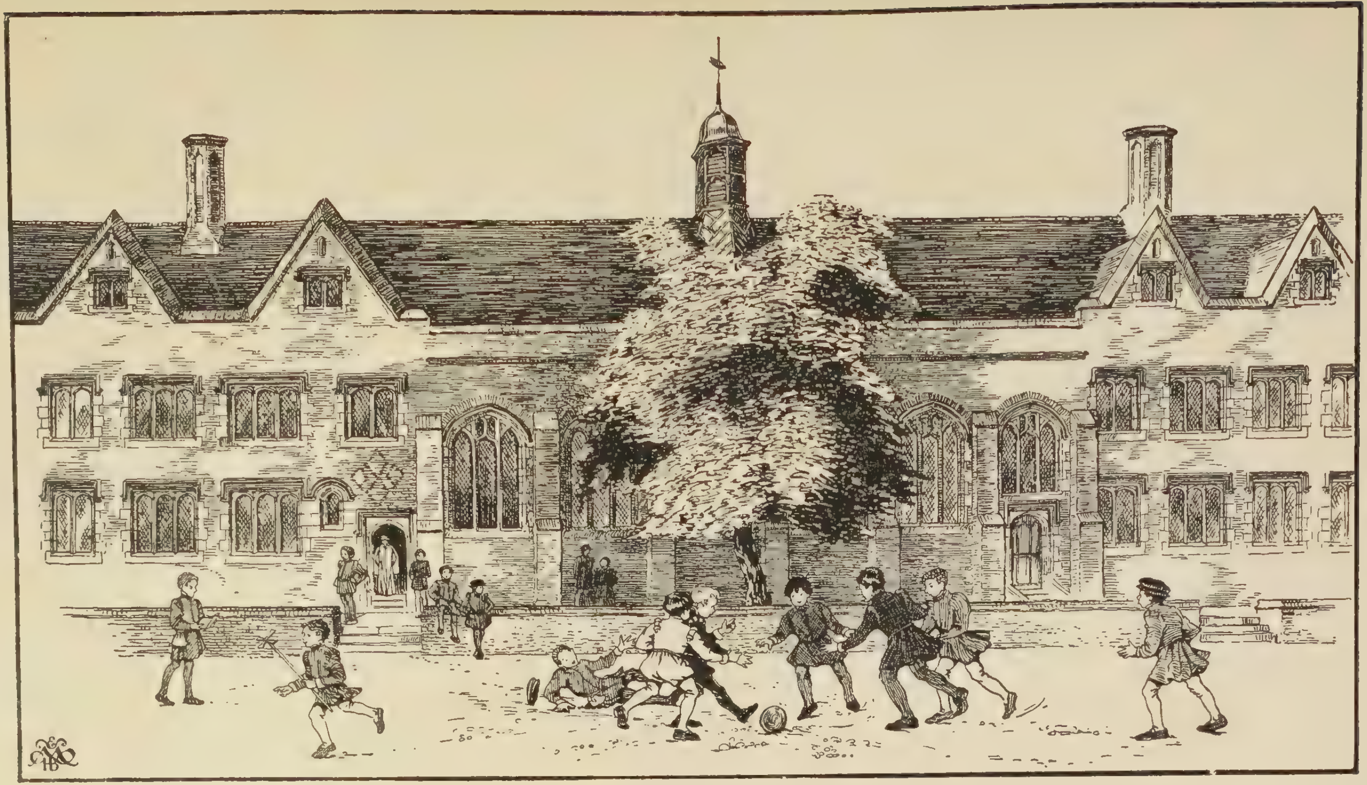


FIG. 19.—" Free Scole within the towne of Berkhampstedde."

wider interests which the Renaissance supplied later. The patron saints of schoolboys were St. Katherine of Egypt and St. Nicholas of Myra.

St. Paul's School, founded by Dean Colet for 153 boys, was "for the continuation of a certain school in the cemetery of St. Paul's." The boys were to be taught "All way in good litterature with laten and greke and goode auctours such as have the veray Romayne eliquence joyned withe wysdome, specially Cristyn auctours that wrote theyre wysdome withe clene and chast laten other in verse or in prose." Wolsey founded a school at Ipswich from which boys went up to Christ Church, Oxford. The City Companies played their part, and the Mercers were named as trustees of Dean Colet's School, and the Fishmongers still are for the school at Holt founded by Sir John Gresham in 1555. It is a splendid sign of the sixteenth century that it was held to be a notable thing to found schools, and these were not only for one class. At the sixteenth-century Harrow the scholars were to be of "the poorest sort, if they shall be apt."

Berkhamsted School, which forms the subject of our illustration (Fig. 19), was founded by another Dean of St. Paul's, John Incent, in 1541, who arranged for "one Free Scole within the towne of Berkhampstedde, of one mete man being a scolemaster, and one other mete man being an ussher for the techyng of children in grammar frely, withoute any exaccion or request of money for the techyng of the same children." An Elizabethan writer said of the school: "Th'ole building is so strong an faire that the like Grammar Schoole for that point is not to be seene in the whole realme of England"—evidently an enthusiastic old boy.

We have taken liberties with the buildings, and, by removing certain modern excrescences which are not sightly, show the school as it was in Henry VIII.'s day. The large central windows mark the hall. On the right hand lived the "one mete man being a scolemaster," as does his suc-

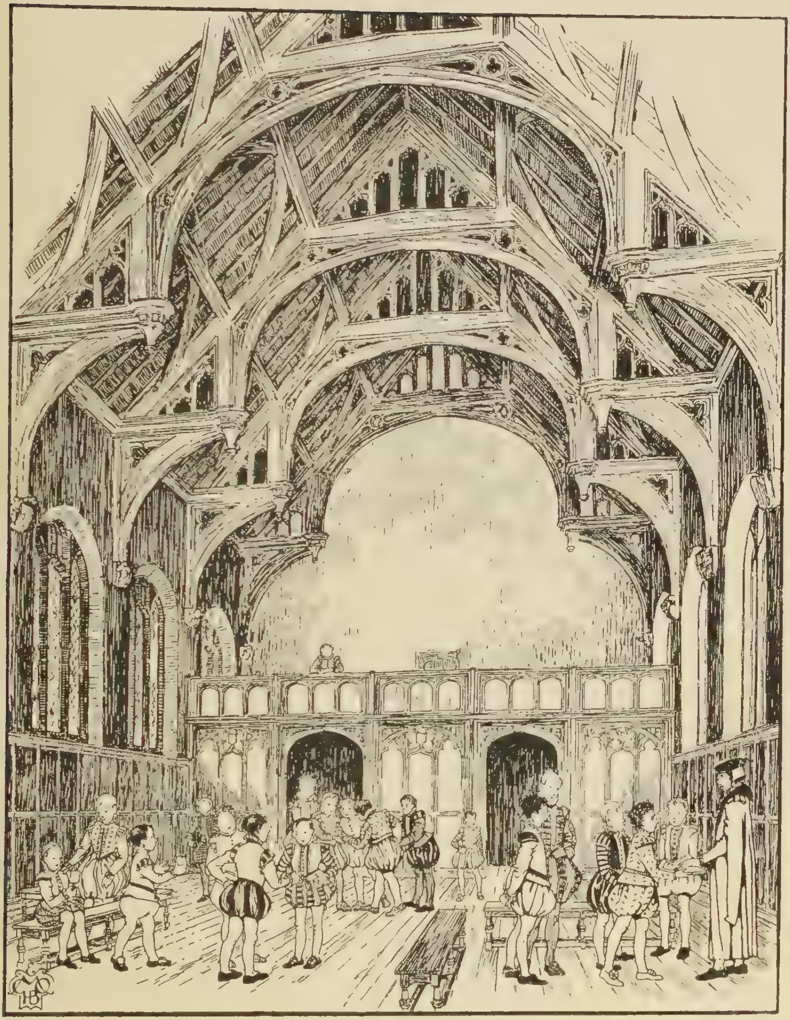


FIG. 20.—The Old Hall, Berkhamsted School.

cessor of to-day; on the left was the house of the "other mete man being an ussher," and probably boys who were boarders lived in their houses.

The interior of the school hall is shown in Fig. 20, and here again some restoration has been necessary. The hall still remained the central feature of almost any secular building; here the boys were taught, sitting in classes round the room rather like a Sunday school of to-day, and there were not any separate class-rooms. Boys worked long hours, from six till eleven in the morning, and one to six in the afternoon in the summer, and two hours less in the winter. It was not all book work, though; boys and girls were trained in hawking, hunting, archery, and playing upon the lute and virginals as part of their education. One of the school orders at Harrow was: "You shall allow your child at all times bow-shafts, bow-strings, and a bracer (sleeve guard) to exercise shooting."

Holidays were few, and must have seemed far between. At Shrewsbury the boys were allowed eighteen days at Christmas, twelve at Easter, and nine at Whitsuntide.

Roger Ascham was the tutor of Lady Jane Grey and Queen Elizabeth, and must be remembered as one of the first of the great schoolmasters. His book, *The Scholemaster*, published in 1570, marked a great advance in education.

The Colleges were much like the schools, or for that matter the houses of the period—in fact, the Oxford or Cambridge College of to-day affords an excellent example of the mediæval method of house-planning which obtained up till Elizabeth's time. There was the hall with its screens, the buttery, and kitchen. A chapel was included later, but did not form part of the early mediæval Colleges, the students attending the parish church. The hall originally served for common-room as well. All this part of the plan usually occupied one side of a square quadrangle. Around this later were grouped the men's rooms, like the lodgings in an Elizabethan house. College rooms were used by more than one man, as now; the larger as a dormitory for perhaps four men, and the smaller as a study; now the positions are reversed. On the side of the quad opposite the hall came the gatehouse, like the house plan, and here the porter mounted guard, and as an additional precaution the warden's lodging was generally over and around the gateway. Of course all Colleges did not follow this plan; there are all sorts of delightful variations of the idea, and skilful adaptations of it to suit the peculiarities of different sites. We hope some of our readers will become architects one of these days, and to such we recommend a reference back to the plan of Benedictine monastery, Chapter I., Part I., and a linking up of this, the inspiration, through the plans of the intervening centuries with the final development in the sixteenth century.

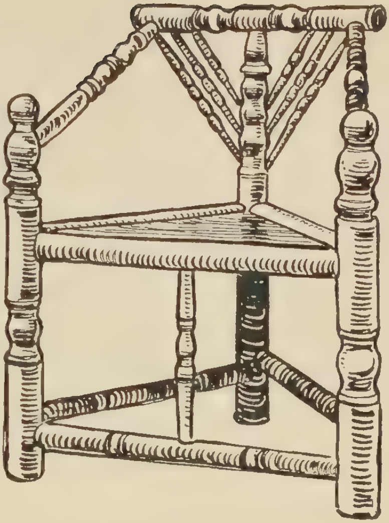


Fig. 21.—Tudor Chair.

We still talk of Halls and Colleges at Oxford and Cambridge; originally the former were more like hostels for students attending lectures at the University.

A few notes are necessary as to what happened to the cathedrals in the time of Henry viii. We know boys and girls find the subject confusing.

In Part I. we described the constitution of a Benedictine monastery, and pointed out how many of these great churches we now call cathedrals were, in pre-Reformation times, the private chapels of the monastery. But if the abbot happened to be a bishop as well, and the church contained his throne, then it became a cathedral. At the dissolution of the monasteries, the monastic cathedral was administered by a chapter of secular canons, and these were said to be of the New Foundation. But during the Middle Ages as well there had been non-monastic cathedrals administered always by secular canons, like Wells, Exeter, and Salisbury, and these were called as of the Old Foundation.

Secular clergy have existed from the earliest times. They were the parish priests, and canons of cathedral and collegiate churches. They lived in the world, had their own houses, and frequently in very early days were married. They did not take the vows of poverty, chastity, and obedience, as the monks did, but agreed, as now, to obey the law of the Church. About the time of the Conquest, at Wells and Exeter the canons began to live in a community and became more like monks, but the custom never became very general.

In the old times the canons were resident. It is this fact which makes Wells Cathedral so interesting, because here we find the bishop's palace, deanery, and houses for the canons and vicars, and far more accommodation than would have been required for a monastic cathedral. Wells is much the same as it was in pre-Reformation days, because it is of the Old Foundation, and was never altered as were so many of the monastic cathedrals in Henry VIII.'s time, when the monks' quarters were pulled down because they were no longer needed. Canons of the Old Foundation, who were not resident, appointed vicars to take their place, and these must not be confounded with the minor canons in cathedrals founded by Henry VIII.

There is often confusion between the names canon and prebendary, but in reality they mean the same. A man is canon by reason of being a member of the body of the dean and chapter; prebendary, as holding a certain canonry, or prebend (*præbenda*), or separate estate.

Both Winchester and Eton were founded as collegiate churches, with a chapter, or college, of clergy who made education one of their duties.

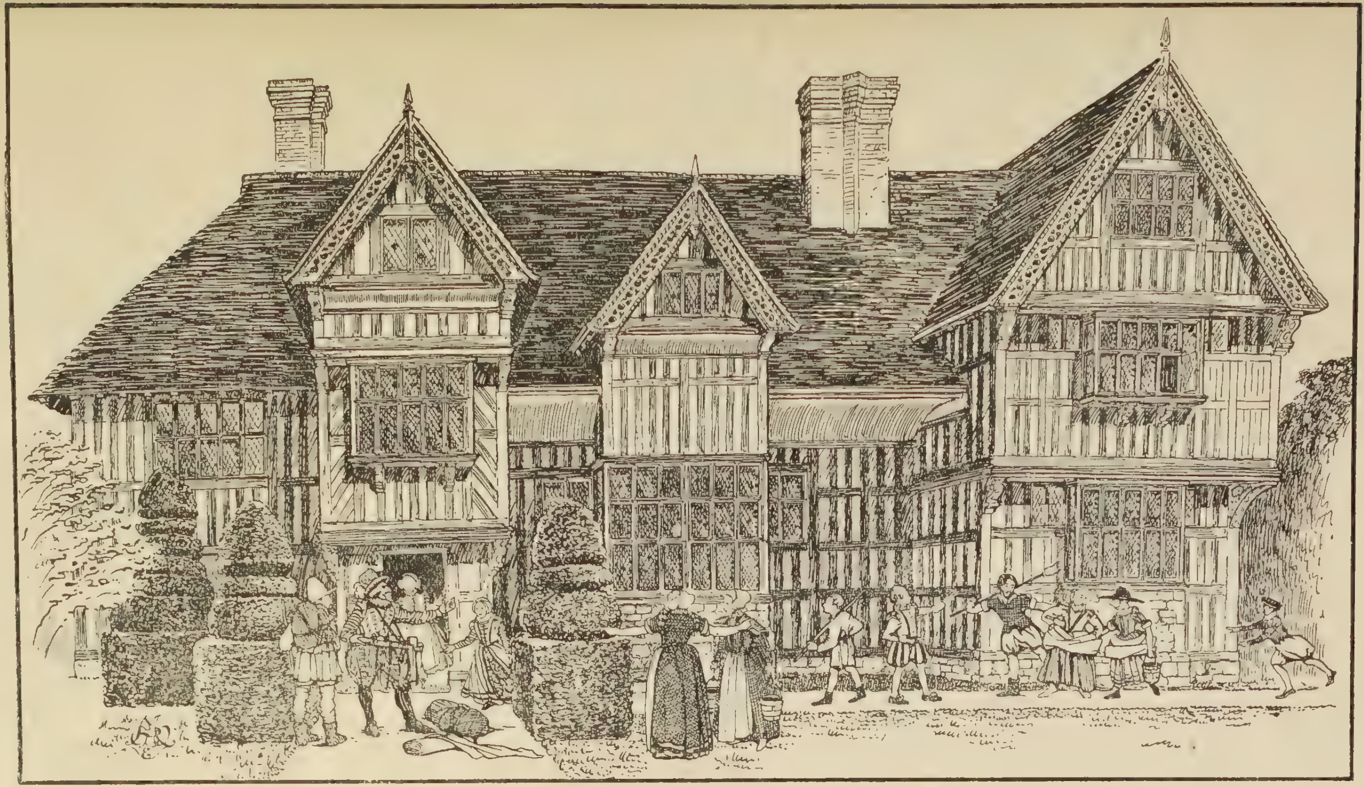


FIG. 22.—A Timber-framed House.

16th-Century House, p. 52. 17th-Century House, p. 107. 18th-Century House, p. 191. 18th-Century Town House, p. 193.

Drawing founded on Rumwood Court, Langley, Kent.

Our next illustration (Fig. 22) has been drawn to show a timber-framed house. From the earliest times houses had been built in this way, and such method of construction can always be accepted as evidence that at one time there has been a good supply of timber in the locality. The old workmen always used local materials, and by so doing ensured harmony with surroundings; a house built of local stone, bricks, or timber, seems to fit in and tune with the countryside, and does so because it is so closely related to Mother Earth. Slates, for instance, imported into a tile country look out of key. So where sturdy oaks flourished you find timber-framed houses. The oaks were felled and sawn up by hand. Placed over a pit, a long two-handled saw was used by two men; the man on top of the log was the top sawyer; the one in the pit under, the bottom sawyer. Smaller stuff was squared and faced up with a beautiful tool called an adze, which now has nearly gone out of use. In shape it was like a garden hoe, with a longer and sharper blade, and shorter handle. The man using it stood on his work and chopped off thick shavings towards his foot; a skilful craftsman could face up oak to nearly the same smoothness as with a plane, but the general surface was more undulating and pleasant. This was really a great advantage. The old builders realized that oak was fibrous, and the more you followed the fibre the better, and this the adze did. When one of the writers was a boy (and only one of us could have been) there were old workmen who for a wager would take off one boot, put a penny under the big toe, bring their adze down, and nick the edge of the penny, and not damage the toe. This gives some idea of what dexterous handling of tools can mean.

In building a timber-framed house, the foundations and two or three courses above the ground were built in masonry to keep the oak away from the damp. On the top of this was laid a sill-piece, into this were framed the uprights, called studs, and the earlier the work is, the closer the studs come together; at the top of the studs was another

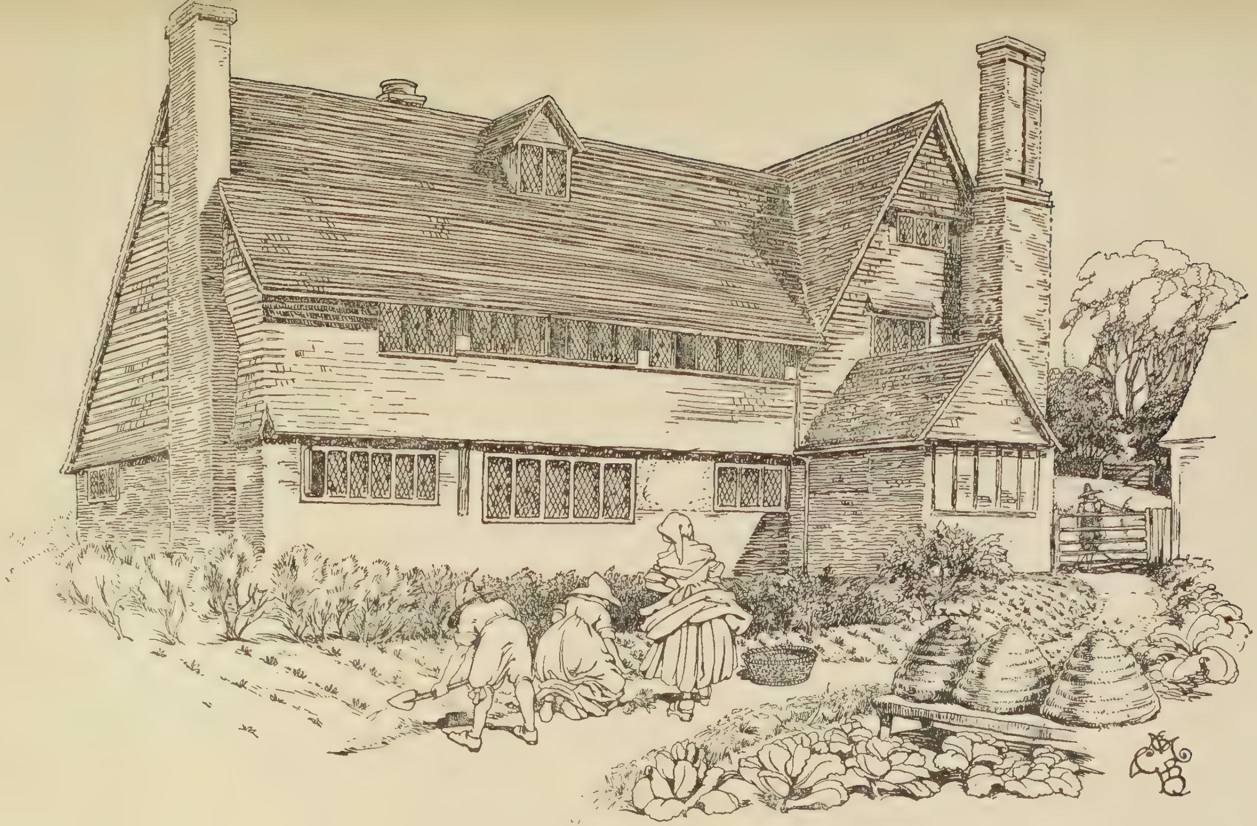


FIG. 23.—A Tile-hung House, near Chiddingfold, Surrey.

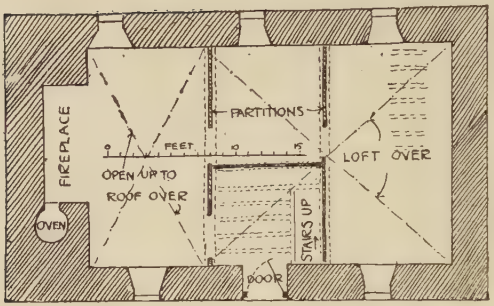


FIG. 24.—Plan of Bodgadfan.

horizontal sill, and the joists of the floor were rested on the top of this, and projected over the framing under. So stage by stage the floors jutted out until the gables were reached, and these again were finished off with overhanging "barge boards"; here the old carpenters enjoyed themselves by inventing beautiful pierced patterns that are almost lace-like in their richness. The roof was sometimes covered with tiles, thatch, or thin stone slabs. The oak studs were filled between with wattle, rather like a hurdle is made now, and then plastered, and this is called wattle-and-daub work, or brick was used for the same purpose, and this is called brick-nogging. The oak was generally left to take on a pleasant grey tint by exposure to the weather, rather like a field gate is now; many half-timbered houses have been ruined in appearance in modern times by being tarred, and the result is altogether too startling and black and white to be pleasant.

Fig. 23 shows a very pleasant old house near Chiddingfold, Surrey. Here the outer walls on the first floor have been covered with tiles, and architects describe this treatment as tile-hanging. Figs. 24–26 give an admirable illustration of the use of local materials. The drawings show an old farmhouse, Bodgadfan, a few miles from Towyn, in North Wales. It was built on the mountain side of the rock, which had to be quarried out to make a level space, and the house looks as if it had grown there. The roof is covered with slates, not of the modern variety split so thin that they look like large sheets of blue sugar paper, but small, and with a pleasant texture to them. In this year, 1930, the papers are full of complaints against those

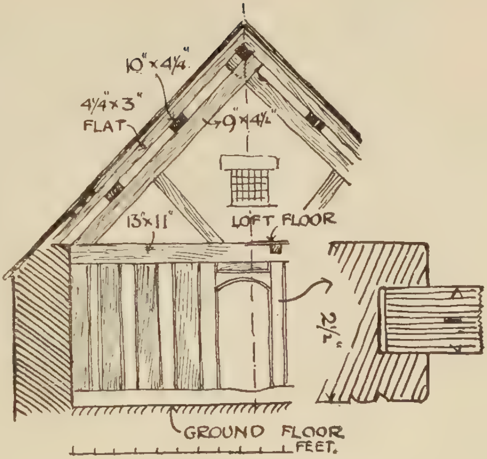


FIG. 25.—Section through Bodgadfan.

people who build bungalows, and spoil the appearance of the countryside. If these same people would only go to work like the builders of Bodgadfan did, we should not have so many complaints. If all the old quarries were opened up, and the local brickyards started again, it would help the life of the countryside. What happened in the years before 1914, was that bricks produced by large commercial concerns were used to undersell the products of the smaller brickfields, and then when these had to close down, the brickmakers drifted to the towns to try and find employment; and nobody was much better off, because the price of the imported brick went up, so that it cost just

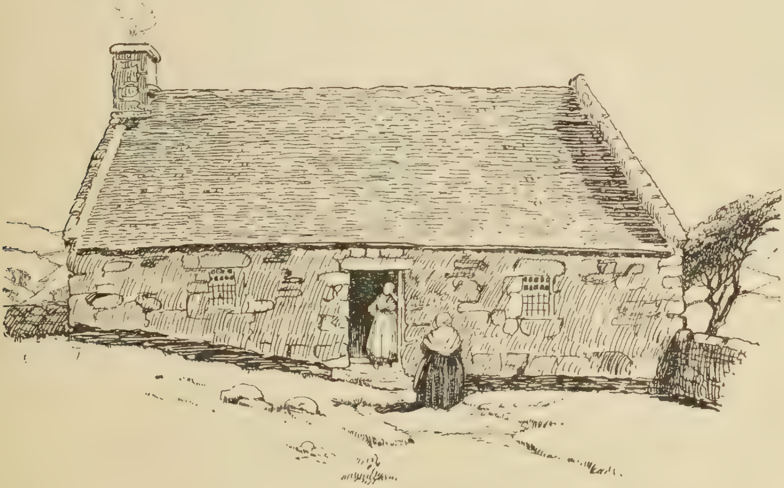


FIG. 26.—Bodgadfan, the exterior.

as much, if not more, than the ones the people used to make for themselves.

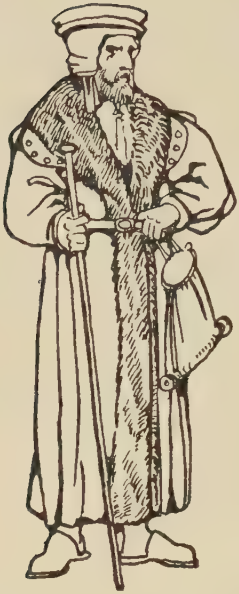


FIG. 27.—Physician, 1562.

Fig. 17, of the sixteenth-century barn at Edlesborough, Bucks, should be studied or seen as a magnificent example of old carpenters' work. It is ten bays in length, and as each bay is about 16 feet wide, and the width is about 29 feet between the walls, some idea can be gained of the impressiveness of the building. It is, in fact, as beautiful as a cathedral. Nowadays the corn is stacked in the fields, and the threshing-machine taken to the rick. In the old days it was carted to the barn and stored there, and threshed by flails on a good oak floor by the open door. A flail is described in the eighteenth-century chapter.

Now as to the kind of life which would have been lived in the old houses we have been describing, and the everyday things they would have used. A good deal of information can be obtained from old wills, and we give extracts from one which is extremely interesting. Thomas Quenell, of Lythe Hill, Chiddingfold, yeoman, died in 1571, and this is how he disposed of all his possessions: "ffirste I geve and bequethe my sowle into the hands of Almightie God my maker and his sonne Jesu Christe my redeamer throughe whose deathe and passion I truste to be saved and to have a gloryous and Joyefull resurection emonge the nūber of his electe."

There are various charitable bequests, but the main interest to us is the description given of the various parts of Thomas's house and the careful provision he made for the comfort of his wife Agnys; thus: "Itm̃, I geve and

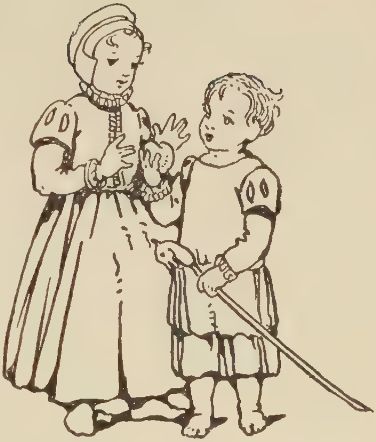


FIG. 28.—Children of 1563.

bequethe to Agnys my wyfe enduringe the tyme of her naturall lyfe my parler in the weste syde of my house at Lythehill w^c^h adionethe to the hawle there, the chamber over the same pler, the garret above the same chamber, the lofte over the hawle and the kytchen lofte w^t^h free ingres, egress and regres. Roome and fyer in the said hawle at all tymes and also halfe the kytchen, and fyer boote (firewood) to dresse meate and drincke, bake and brewe, and to doe all other necessaryes mete and convenyent in the same kytchen at all tymes and halfe the newe coope nowe standinge in the sayde kytchen."

Agnys as well was to have "all my oulde stable w^c^h adioynethe to the weste syde of my house, the weste ende of my Raynge (barn or granary) to laye haye or strawe in, and halfe the rest of my Raynge, and also the upper gates for her cattayles." The will is thus of great interest because it mentions the surroundings of the house. Agnys also had "all my herber (garden) w^c^h adioynethe to the easte syde of my saide house. And all my orcharde w^c^h adioynethe to the sayde herber on the sowethe syde of my sayde house from the newe pale that adioynethe unto the sayde herber on the easte syde unto the home felde on the weste syde and extendethe from the sayde house on the northe syde unto the lyttle meade on the sowethe syde." The plan, Fig. 30, will help to explain all this. When Agnys dies it is all to revert to Robert, a brother, the heir, and who is to share the house with Agnys. She has a good deal of land left to her in other places, and a barn is mentioned, but for this she had to pay a rent to Robert. Thomas leaves to "Elynor Qwennell my cossyn twoe eweshipe," and £51, 13s. 4d. to be paid "to her at the daye of her maryage. And I will that she contynue untill the tyme of her maryage in service wᵗh Agnys my wife."

Robert Page, a servant, has one cow and £6, 14s. 4d.; Wiłłm Wodier, another servant, "one hecforde (heifer) bullocke; Wiłłm Allyn three ewe teggs; Agnys Todman one hecforde bullocke." Brothers and a brother-in-law are remembered, and "I geve to eũy one of my godchildren xijd. (12d.) that will requyre to have the same." Then the will goes back to Agnys, the wife, who is to have "Sixe of my beste keene (excepte one cowe named Lustye) fower hecforde wherof one blacke wᵗh a whitte sterre in the forhed, one Redde wyth a whitte backe one other Redde wᵗh a chynned (narrow strip of white) face and one browne wᵗh a whitte face." She had as well "six of my best oxen wᵗh yokes and chaynes meete for them my newe wollen wheles my yonge baye Amblynge mare my blacke Amblynge mare wᵗh a whitte steare in the forhed twoe steares nowe goynge in Anstrode the one havinge a brended (brindled) face and the other beinge a vallowe steare wᵗh a whitte face." Agnys in addition had two other heifers, twelve ewes, twelve lambs, "my fyve hoggꝭ of one sorte beinge aboute twoe yeares oulde at Michaelmas laste, twoe Redde hogge goynge emonge my wylde hogges," and half the wheat, rye, and oats growing, and one acre of grass Thomas had bought and which was "to be mowen made and caryed awaye wᵗhin fortenighte after mydsomer nexte." Thomas left to his wife "all my poultrey whatsoever my three beste beddes wᵗh boulsters pyllowes and pyllowe coate belonginge to them my beste bedstedle (excepte one) all my sheatꝭ (excepte three payer of canvas sheatꝭ) all my beste blanckettꝭ (excepte one payer) my three best coverlette and one Qwylte all my pewter vessyll, (excepte fyve pewter platters twoe pewter disshes and one basone wᶜh were my fathers) my beste and my leaste twoe candlestyckꝭ my beste brasse potts, my beste and my leaste twoe kettles, and my kettle wᶜh was bounde wᵗh yron by Hewghe the Smythe, my

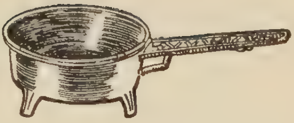


FIG. 29.—"My leaste Skyllet."

posnet [a little pot] of belle brasse, my leaste Skyllet [pot with long handle, see Fig. 29] of brasse, and the occupac̃on of my Cawdron as often as she shall have nede, so long tyme as she shall be dwellinge at Lyethehill aforsayde and also halfe of almañ of my wodden vessill to be equally divyded (excepte my beste vate and my best kyfe) [tub used in brewing]."

Thomas left to his wife "halfe my bakon at the beame (excepte the twoe greateste flytches and the twoe leaste flytches) halfe my Larde and greace, twoe of the beste flytches of dryed beefe, twoe of my beste table clothes, twoe of my beste towels, halfe of all my table napkyns, one dozen of my beste spones, my three beste stone cuppes, my beste cheste w^{c}h I nowe have to my selfe, and all the resedue of my cofers (excepte the beste of them) w^{c}h cofer ys nowe ys in the tenure of my sayd wyfe. The Resedewe of all my goode cattayls and chattayls moveables and ummoveables"—went to Robert, the brother.

The interest of all this is, that not only do we get an excellent idea of the house and its surroundings, but also of its contents, and one feels the better for knowing the name of that Elizabethan cow "Lustye." Lythe Hill still stands on the road from Haslemere to Anstead Brook, but alteration has made the house not so suitable for illustration as the one we have selected, Fig. 22.

The plan, Fig. 30, in conjunction with the sketch of the exterior of the house will explain the position of the rooms. The hall was as high as the ground and first floors at the two ends, so this meant two separate staircases to get to the two chambers—probably Robert the heir had the one over the kitchen. The servants would have slept in the garrets, and we saw the beginning of this practice in the fifteenth century. The plan is of interest as showing that with the simpler country folk the old mediæval type of arrangement was still adhered to; this can be seen by

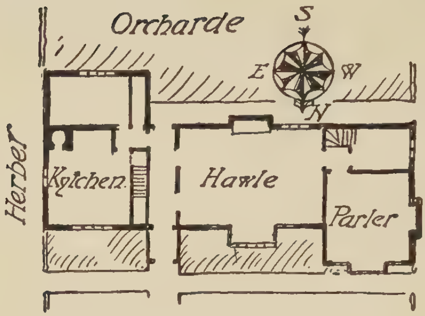


FIG. 30.—Plan of House.

reference to the houses in Part I. At the same time, if this plan had been extended on the left hand by a buttery and winter parlour, it would have developed into the ᗰ type of plan—a form said to have been adopted as complimentary to Elizabeth. Whole families were used to living together in those days, and it enabled them to have one fine house instead of many small ones. Erasmus wrote to a friend: "More hath built neare London, upon the Thames side, a commodious house, neither meane nor subject to envie, yet magnificent enough; there he converseth affably with his family, his wife, his son and daughter-in-lawe, his three daughters and their husbands, with eleven grandchildren."

Agnys seems to have had the larger share of the house, and poor Robert could only have had the chamber over the kitchen; he added a wing to the house later, but as he died in 1612, forty-one years after Thomas, he may have been unmarried when he succeeded. It is also very evident that Agnys intended to carry on farming operations on her own account.

The bequests of cattle and stock to servants are of interest, as showing that these men must have had holdings of land of their own, on which they could feed the beasts left to them by Thomas in his will; a farm labourer to-day would be rather embarrassed by a cow or even "one hecforde bullocke."

It may be as well to try to explain this. In Part I. we spoke of the mediæval system of land-holding, which we will now summarize, because it is very essential to understand this if we are to appreciate the change which came over England in the sixteenth century.

In a typical manor of the Middle Ages, the lord retained perhaps one-third of the land for his own use, and this was called the demesne, but it was not enclosed or fenced off, and it formed part of the arable land on which crops were grown ; the remainder was divided between the villeins, and farmed by them for the common benefit. They shared the hay grown on the meadows, and their pigs under the charge of the swineherds fed on the acorns in the woodlands. The villagers paid for their share of the common fields by working for the lord on the demesne land for two or three days in the week, and they sometimes paid a little in kind, like eggs, or fowls, with the further obligation that they followed their lord to war.

This method of farming was called the open field system, and did not altogether die out in England until the end of the eighteeenth century.

The enclosures of which we hear so much started with the demesne land, and two causes contributed to this. These were the scarcity of labour caused by the Black Death of 1348, and the fact that it was more profitable to keep sheep, and sell wool, than grow corn. The lord often withdrew his demesne land in the common fields, and put them down to pasture ; this helped at first, because less labour was required to tend sheep than to grow corn, and the waste lands were enclosed for the same purpose. Later on, however, as the population increased, this became a great hardship, and men could not find work to do. In Part I. we saw how some of the landowners who could not get men to work their land, as villeins, started letting it on stock and land leases, and charged a rent ; from this class the yeomen developed, and judging by the number of small houses they built in the fifteenth and sixteenth centuries, they must have been prosperous then. But in the sixteenth century an altogether different spirit was introduced into land-holding. In the Middle Ages land was held to produce food, and to guarantee a supply of sturdy men-at-arms ;- at the dissolution of the monasteries nearly one-

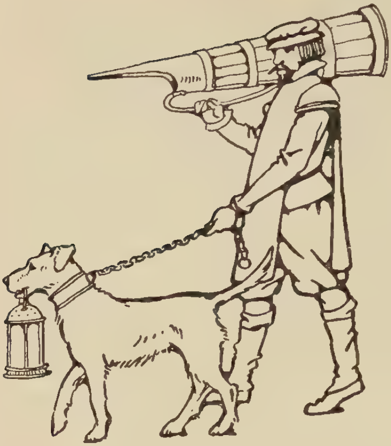


FIG. 31.—A Water Carrier.

fifteenth part of England changed hands, and the new landlords were a greedy, rapacious lot, who wanted to make things pay. Under the old system the land was worked for the common good; the new method allowed the pushing man to forge ahead, often at the expense of his fellows.

Sir Thomas More, one of the best Englishmen who ever lived, published his celebrated book *Utopia* in 1516, and in it he says of the land enclosers: "The husbandmen be thrust oute of their owne, or els either by coveyne and fraude, or by violent oppression they be put besydes it, or by wronges and injuries thei be so weried, that they be compelled to sell all: by one meanes therfore or by other, either by hooke or crooke they muste needes departe awaye, poore, selye, wretched soules." Till the beginning of the sixteenth century the monks had given alms, looked after sick and needy folk, and entertained travellers. At the suppression of the monasteries a very large number of people found themselves homeless, and this happened at a time when the number of men employed on the farms was being reduced by enclosures and sheep-keeping; so a very miserable state of affairs came about. Laws were passed to make men work, but there was not any to do; vagabonds were whipped and put in the stocks. The Tudors did their best to remedy matters; more laws were passed that no one must hold more than one farm, or keep more than 2000 sheep; that crops must be grown, buildings repaired, and men employed. It was not, however, until the middle of Elizabeth's reign that things improved. Then meat and corn began to fetch a better price, and that of wool declined, and this made the growing of crops and keeping of cattle profitable, and gave more employment.

Fitzherbert published his book in 1523, and this marked an advance in the art of agriculture.

While writing about country life we may as well include another of the drawings we have made to show the development of the windmill, though as this has been drawn from a mill which is still existing it should not be taken as typical of the sixteenth century. In Part I., Chapter IV., an illustration was given of a post mill, so called because the whole structure was balanced and turned on a great oak post set up and securely strutted. In this type, if the wind changed, the mill had to be turned round on its post by hand, until the main sails came into the wind; as this was very hard work, the millwright hit upon an ingenious labour-saving contrivance. This is shown in Fig. 32, and consisted of a vane set up on the end of the long fantail, or steps at the back of the mill. This vane did not operate while the main sails were in the wind, but if the latter changed and came from the side, the vane came into action, and its spindle, by means of bevel gears, turned the vertical shafting on the left, and this latter by more gears moved the carriage supporting the fantail around a circular track. Remember, the whole mill above the circular round house turned on its central post, so that as it was moved by the action of the vane, the main sails would come into the wind, and then the vane would be out of it, and so stop. The iron wheel and chain hanging from above the balcony operated a spindle through the main shaft, which opened and shut the louvres on the sails. The little balcony is a very pleasant piece of design, and the shoot for sacks at the side of the steps should be noticed.

The Tudors were great gardeners and fond of flowers, and their houses were set about with herbers and pleasant courts. There was a fore-court in front, and a base-court around which were grouped the stables and offices. A terrace

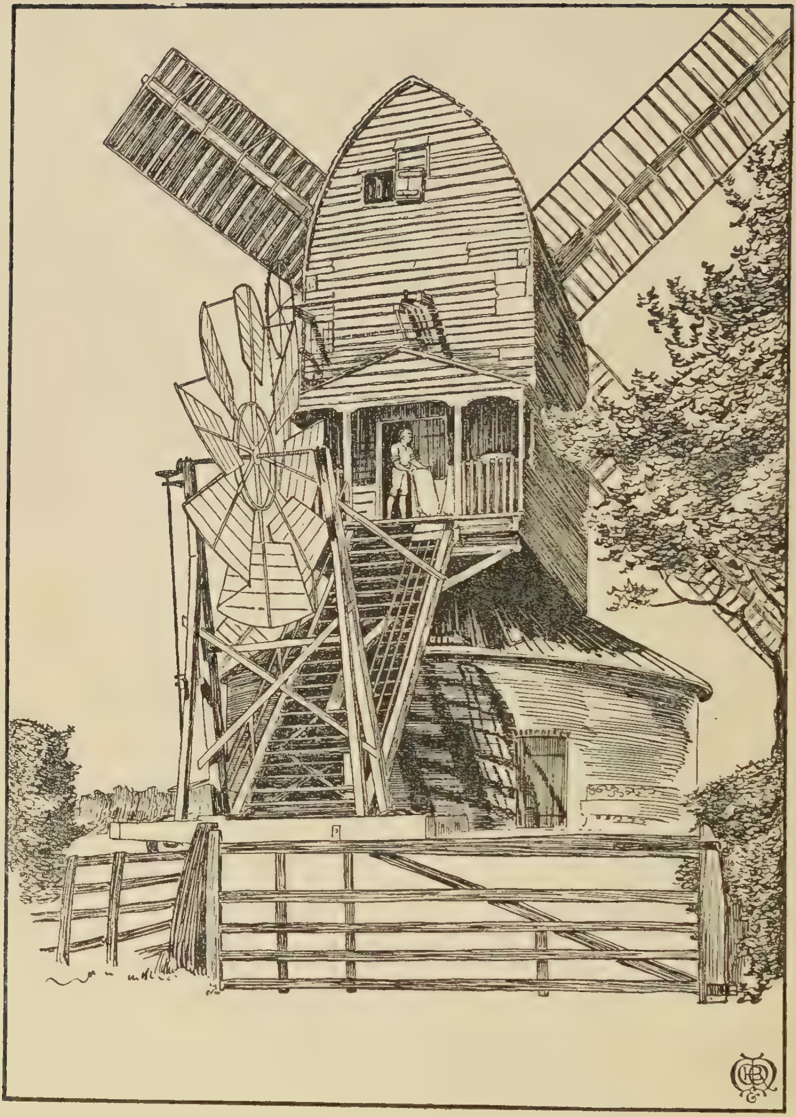


FIG. 32.—A Post Mill.

Smock Mill, p. 147. Tower Mill, p. 187. Handmill. p. 188.

against the house overlooked the gardens and parterre. The flower beds were edged with rosemary, lavender, marjoram, and thyme. Fig. 33 shows a delightful little garden, still existing at Hampton Court, which dates from the days of Henry VIII. Here that monarch may have walked with Anne Boleyn and the ladies of her Court. This type is called a formal garden, and the design probably came down from mediæval times. In the early days, people had to wall in their houses, castles, and monasteries for security, and even when this necessity had passed, the feeling remained that any garth, or garden, needed a wall, or hedge, as a frame. This meant a certain formality in design; paths were straight, yews were cut into quaint shapes called topiary work, and mazes and labyrinths were popular. It was all very rational, because a house must have a certain square hardness about it, and looks bare if placed in a forest glade: a garden is the clothing of a house, and should be designed; so the effect is lost if the garden itself is a rather bad imitation of Nature.

Here is a description of a Tudor garden: "It is so encompassed with parks full of deer, delicious gardens, groves ornamented with trellis work, cabinets of verdure, and walks, that it seems to be a place pitched upon by pleasure herself to dwell in along with health. In the pleasure and artificial gardens are many columns and pyramids of marble, two fountains that spout water, one round, the other like a pyramid upon which are perched small birds that stream water out of their bills. There is, besides, another pyramid of marble full of concealed pipes, which spirt upon all who come within their reach."

These hydraulic jokes appealed to the Tudors, and they loved flowers. This is what a Dutchman who came to England in 1560 said of the English people: "Their chambers and parlours strawed over with sweet herbes refreshed mee; their nosegays finely intermingled with sundry sorts of fragraunte floures, in their bed-chambers

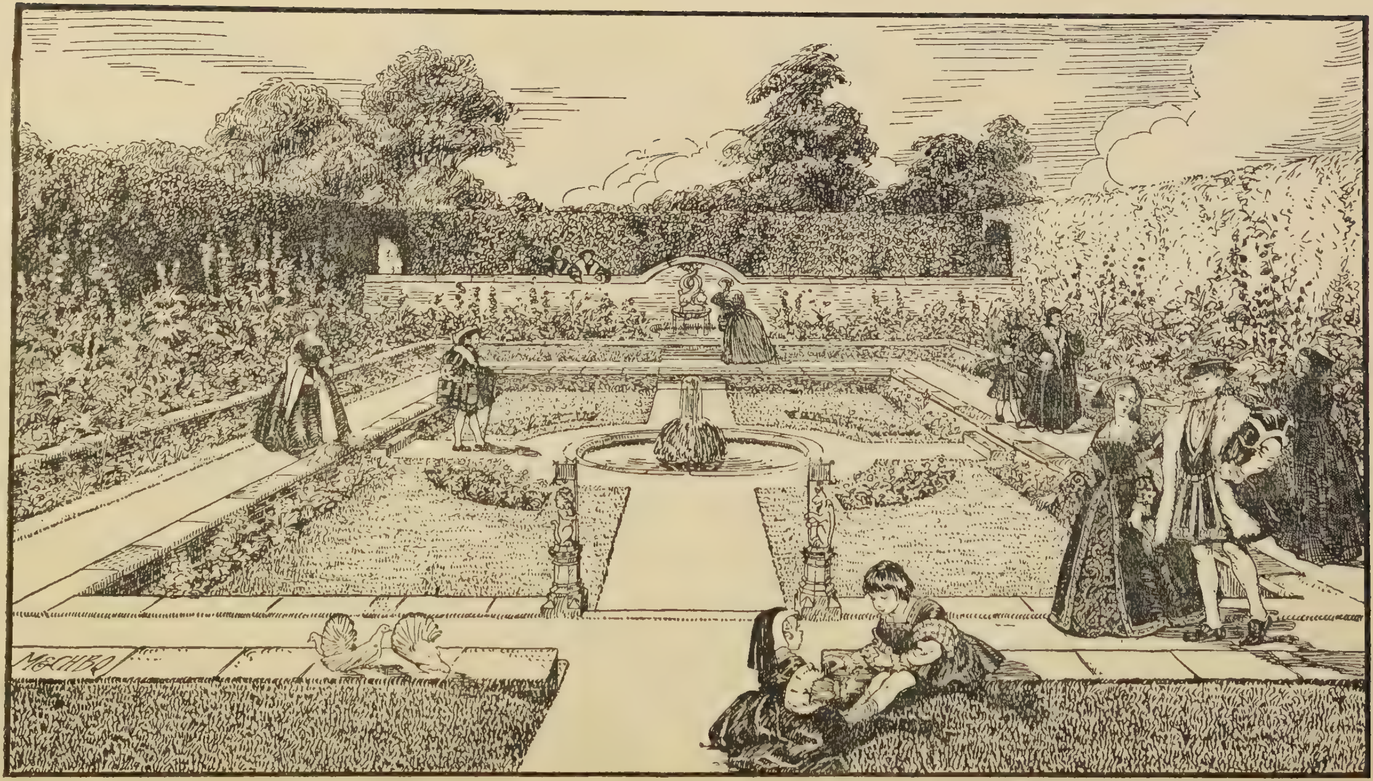


FIG. 33.—A Tudor Garden, at Hampton Court.

and privy rooms, with comfortable smell cheered me up, and entirely delyghted all my senses."

From gardens we pass to houses.

Our illustration (Fig. 34) is the plan of one of the larger houses, such as were built by the more considerable landowners at the end of Elizabeth's reign. A on the left-hand side shows the ground floor, raised up sufficiently to have cellars under. The entrance is by way of the screens, into the hall at 1. The principal staircase is at 2, and the parlour 3 has a smaller room off it at 4. At 5 is the buttery, with the winter parlour at 6, back stairs 7, kitchen 8, pastry 10, with the bolting-house off it at 9, and 11 is the inner court. B is the first floor, access to which is gained by the staircases 2 and 7; 12 is the gallery, 14 the great chamber, and 13 the bedrooms. It will be noticed that the type of plan follows in many ways that of the fifteenth-century house shown in Part I., Chapter IV. The hall, winter parlour, and kitchen offices come in much the same position, but the house has better accommodation, planned in a more compact way. The types seem to have been like this one, with the rooms arranged round an inner court, or spread out like an ᗰ or H. The more compact courtyard type develops in the next century into a solid block of building, as we shall see later on.

The basement kitchen was a horror imported from Italy as early as 1583 at Barlborough, but as a general type it belongs to the seventeenth century. Now as to the uses of the rooms. The hall still remained as the central feature of the plan, and was used for dining, but it was customary for the steward to preside in the hall, and for the family to have their meals in the winter parlour; this was of course an improvement in the comfort of family life. The pastry was the Elizabethan name for the bakehouse, and the bolting-house was a sort of flour store where it could be bolted or sifted. All this part of the house is very well planned from the practical point of view; meals could be prepared in the kitchen, and put on to the table in the

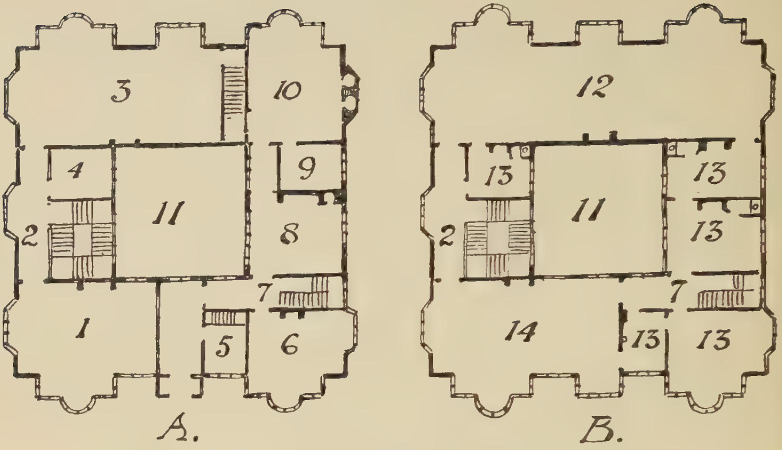


FIG. 34.—Plan of House.

hall, or winter parlour, without being chilled by journeys through long passages, as came to be the case in the next century. The parlour was for the family.

We saw in the thirteenth, fourteenth, and fifteenth centuries how the lord's solar was always upstairs. The habit continued in the sixteenth century, and the great chamber at 14 answers to our drawing-room. In the house of a noble it would have been called the presence chamber, but it might have had a bed in it. There is a picture in the National Gallery by Gerard Terbosch, a seventeenth-century painter, called "The Guitar Lesson"; a lady is playing, and there is the music master and another friend. In the corner of the room is shown a typical seventeenth-century bed. This again was a survival of the time when the solar was parlour, presence chamber, and bedroom all rolled into one. The long gallery at 14 is another typical feature of Elizabethan and Jacobean plans; often of great length, this must have made a delightful addition to a house, and formed a splendid place for romps and games, or the display of pictures and fine furniture. There were now many more bedrooms, and good attics for the servants, but there was still an absence of passages, and one room often led to another.

The next illustration (Fig. 35) is of the exterior of the house, and it will be apparent at once that some very considerable change has come over the spirit of design. This house is different from those of the thirteenth, fourteenth, and fifteenth centuries, which were all closely related. This illustration shows the beginning of Renaissance design, or rebirth of the old classical forms of architecture.

We have seen how, at the fall of Constantinople in 1453, the scholars who fled from that city spread the knowledge of classical literature and architecture, but the designers in Italy had not so much to learn from this source as in the northern countries. This came about because of the many buildings remaining of old Roman times, and Gothic architecture never obtained the hold in Italy, or was quite the same as in England, for example. Boys and girls who later on see Siena and Orvieto Cathedrals will realize this.

The Renaissance movement had started earlier in Italy.

Filippo Brunelleschi (1377–1446), fired by the classical tradition, was the first of the Italian architects to work in the new manner, and the Pazzi Chapel in Florence was built early in the fifteenth century. Donatello the sculptor was born 1386, died 1466, and then followed the other giants of the fifteenth century, Luca Della Robbia, Botticelli, Leonardo da Vinci, Michelangelo, Titian, and Holbein, who was born 1497, and died 1543. Nature was prodigal with genius in the fifteenth century, and these men gave to the Renaissance every beauty of form, colour, and shape that was conceivable. In the end it filtered into England, and it was the tomb which Henry the Eighth put up to his father in Westminster Abbey which first made Englishmen familiar with the new style. Perhaps this is what makes the Abbey so very wonderful. We can see here in Henry the Third's work the Gothic at its finest period ; in Henry VII.'s Chapel its culmination in the exquisite fan vaulting to the roof, and in his tomb the beginning of the Renaissance. A drawing of this latter is given in Fig. 2

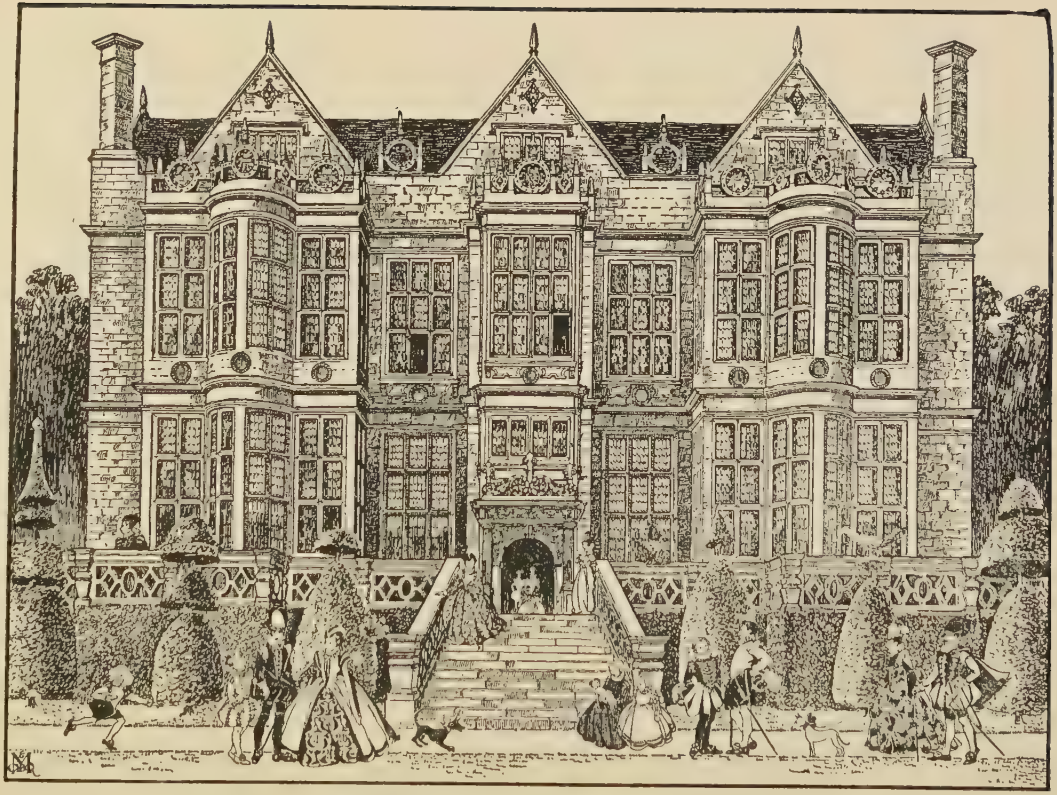


FIG. 35.—An Elizabethan House.

Timber-framed House, p. 33. 17th-Century House, p. 107. 18th-Century House, p. 191. 18th-Century Town House, p. 193.

Founded on The Hall, Bradford-on-Avon.

in the Introduction. Now another great interest about Gothic architecture is that in the beginning it was itself developed from the classical tradition. When the Barbarians overthrew Rome's power in the West, they adopted Roman, or Classical, architecture, and formed out of it a picturesque hotch-potch called Romanesque; out of this our own Norman work developed, and flowered into the beauty of Early English, which gradually declined through Decorated and Perpendicular styles, to be reborn again as the Renaissance.

Our book seems full of long explanations, and we apologize; yet we are so anxious to impress upon our readers this fact of growth, flower, decay, and rebirth, that we risk seeming tedious if we can establish this principle.

Our illustration (Fig. 35) shows that the Elizabethan house was more symmetrical than that of the fifteenth century; the various parts are as exactly balanced as possible. The hall, which was expressed outside by a roof of its own in the century before, now forms part of the house, and cannot be distinguished from the outside. The four centred arches have gone, and the only one that appears is semicircular in shape. The windows have square heads, but while those to the two principal floors have cornices of classical shape over them, the attic windows have label moulds typical of earlier times, and, like the gables, are still Gothic in character. There was so much more window in these times than formerly that we can understand the complaint in one of Lord Bacon's essays: "You shall have sometimes fair houses so full of glass, that one cannot tell where to be come, to be out of the sun or cold." At Montacute, 1580, is cut over the door: "Through this wide opening gate, none come too early—none return too late."

The Elizabethans were rather like the men of Romanesque times, in that they produced an architecture which was amazingly picturesque, and fashioned out of the Gothic tradition and what they could pick up of the new Italian fashion. The work was full of vigour; later on, as the

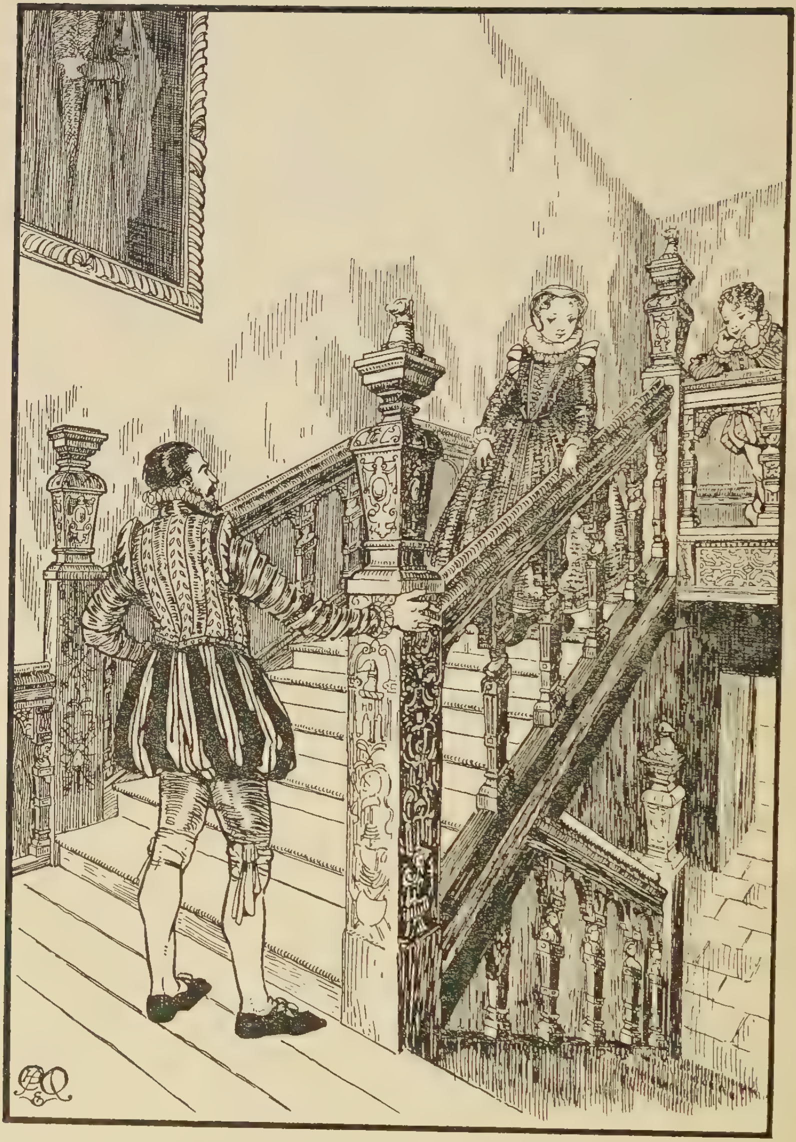


FIG. 36.—16th-Century Staircase.

17th-Century Stair, p. 114. 18th-Century Stair, p. 199.

Founded on staircase a The Charterhouse, London.

designers came to know more, they produced work with less life about it.

Another development in the sixteenth century which is of great interest, was the wooden staircase. In Part I. we saw how the people were satisfied, right through the Middle Ages, with circular stone staircases like those in church towers, and one of these was illustrated in Chapter I. Sometimes the same form was used in oak, the solid treads being tenoned into a centre newel; then quite suddenly, in the sixteenth century, beautiful staircases like the one illustrated here, Fig. 36, began to be made, and from this time on we shall find infinite variety of design, and beautiful workmanship, used in this part of the house. The same name of newel is given to the square terminal posts; into these were framed the strings, which support the ends of the treads and risers to the stairs. The handrail, again, is framed into the newels, and between string and handrail comes the balustrade, formed either with separate balusters, or the beautiful arcaded treatment shown in our sketch.

The Elizabethan builders were great men for beautiful woodwork, and they had at their disposal splendid craftsmen. The fifteenth century was the great period for church woodwork, and many of the beautiful screens, choir stalls, and pulpits now remaining were made then. This work had trained up a splendid school of "joyners," as they were called, so that in the sixteenth century this trade was one with fine traditions behind it. They seized on the Renaissance detail, and really ran riot with it, but notwithstanding all this, the results they obtained were surprisingly fine. Fig. 37 illustrates an Elizabethan parlour, and shows walls panelled with oak, and a modelled plaster ceiling. The internal porch to the room is a very typical and beautiful feature, which must have added to comfort. The columns shown to this will enable us to explain what is meant by the "Orders" on which Greek and Roman architecture were founded. The name of the order was given to a particular pattern of column and capital with its

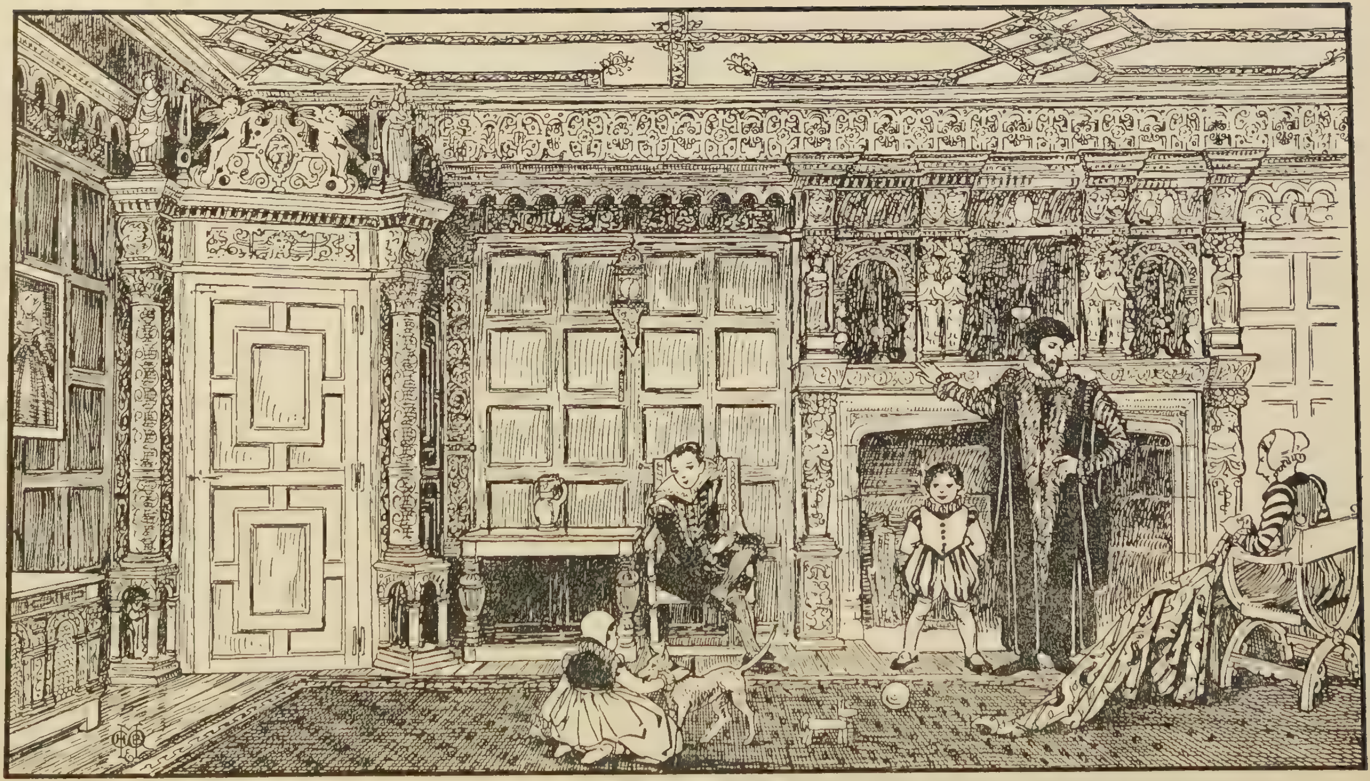


FIG. 37.—An Elizabethan Parlour.

William and Mary Dining-room, p. 112.

Founded on room at Bradninch Manor, Devon.

appropriate trimmings. There was the Tuscan order, rough in pattern and strong in design, used by the Romans for heavy work, where it was necessary to express strength. The Doric, Ionic, and Corinthian were of Greek origin and great beauty, and were adopted by the Romans, who also used another order of their own invention called the Composite, because it was composed of a fusion of the Ionic and Corinthian.

No architect, from the sixteenth century on, had any hope of doing work unless he could claim acquaintance with the Orders, and their application to the art of building. It is difficult to say, which of the orders, the Elizabethan designer of the angle porch to the parlour, had in mind, probably it was the Corinthian, but we have the column with its base standing on a pedestal, hollowed, and arched, in an amusing way to show figures inside. The column has its capital, and over what is called the entablature, composed of the architrave resting immediately on the top moulding of the capital, the frieze above the architrave, and then the cornice. The top moulding of the capital is the abacus.

The furniture was substantial, and a writer of 1596, talking of stools, says: "Since great breeches were laid aside, men can scant endure to sit." A reference to the "great breeches" will be found in the costume notes.

Fig. 38 is of an Elizabethan bed, and here again is a riot of carving which hardly leaves a square inch of wood unfretted; yet the result is very beautiful. It is amusingly Classic, and the bedposts are turned into very free translations of one of the orders, this time the Ionic. The bedspread, curtains, and valance to the tester would all have been embroidered by hand. We noted in talking of the plan of the bedrooms how often these were passage rooms, one leading through to another. This was doubtless one of the reasons for the four posts and curtains, and the large size of the beds. One could draw the curtains, and make the bed into the bedroom. These beds

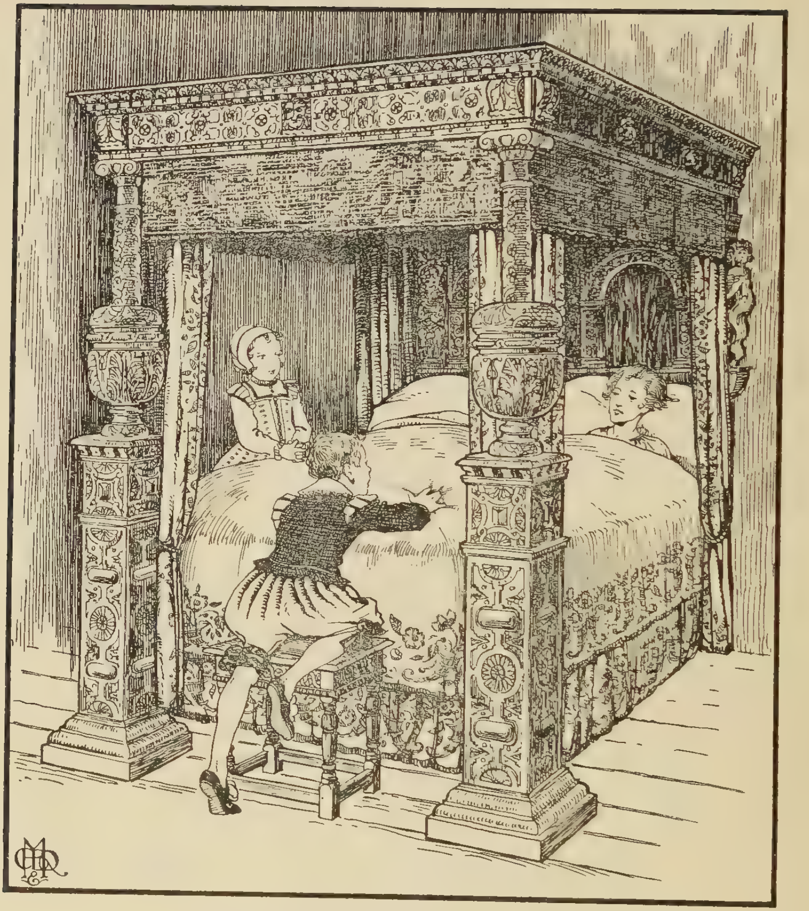


FIG 38.—16th-Century Bed.

17th-Century Bed, p. 116.　　18th-Century Bed, p. 201.

were thought a great deal of, and treasured ; in the old will we have drawn on, we see how beds are often left as legacies to friends and relations.

The next illustration has been drawn from the Hall of the Middle Temple in London, which dates from 1570. The roof is a very splendid example of the hammer-beam design, and marks the final development of that type. We saw in the fifteenth century how this method of construction was arrived at. In Part I. we described the uses of the various parts of the roof. Here we get the principal rafters, which are not visible but occur at each bay, whose hammer-beams, two on each side, come under principals and are supported by curved braces. Above these comes a collar-beam with an arched brace under it. The purlins are framed in between the principals, and under these again are arched braces which go from hammer-beam to hammer-beam. Now the details and mouldings of this roof are Renaissance in character, but its form is Gothic, and after these days the timbered roof, with all its play of light and shade, and suggestion of mystery and gloom, disappears, and we shall find either flat ceilings or plaster vaults. The windows as well retain a little of the Gothic character. The screen at the end is a splendid specimen of Elizabethan woodwork.

Now as to the life led in the larger houses.

Through all the ages people have amused themselves by playing on musical instruments. Quite at the beginning of things, some cheerful old savage, in aiming a blow at a friend, may have hit an old hollow log instead, and noticed that it gave out a pleasant note. Interested, he repeated the performance, and found that blows of varying strength, on different materials, gave him a range of several notes. Or perhaps he listened to the woodpecker. In some such way one could trace the development of the harmonica, with its graded wood or metal bars, and all the range of instruments like drums, gongs, cymbals, triangles, and tambourines, which produce

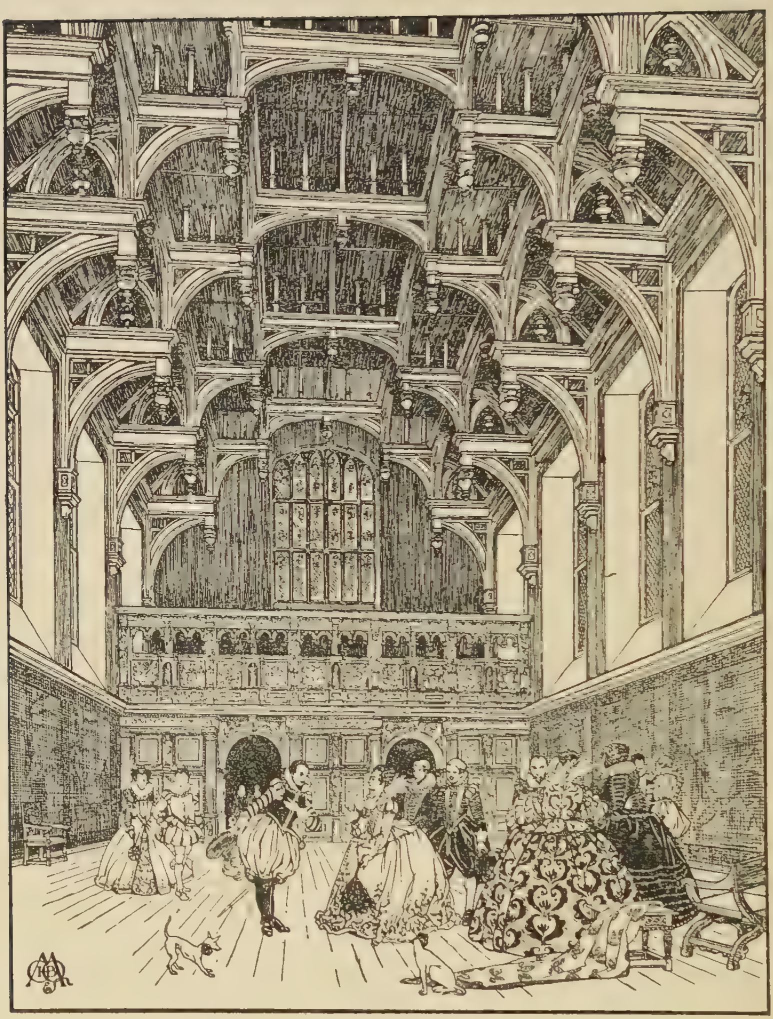


FIG. 39.—Elizabethan Hall, 16th Century.

17th-Century Hall, p. 109. 18th-Century Hall, p. 197.

Founded on the Middle Temple Hall, London

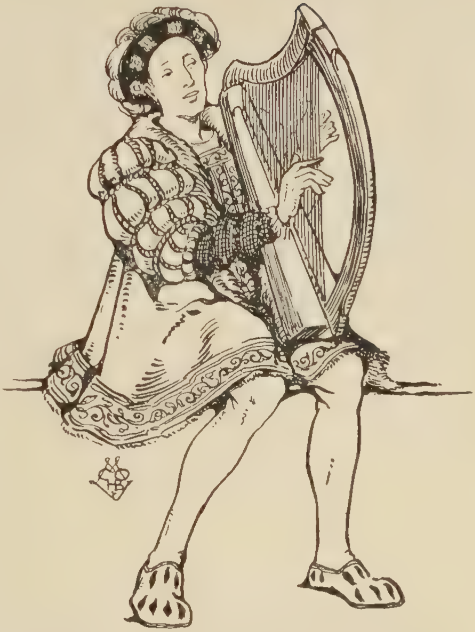


FIG. 40.—Henry VIII. playing a Harp.

pleasant noises rather than tuneful notes. Or the early musician, sewing up a skin with the intestines of an animal, found that they were tuneful when dry and stretched, or noticed that the twang of his bowstring was musical; we might look to some such source for the beginning of the harp, monochord, viol, psaltery, dulcimer, spinet, and piano. The origin of the wind instruments is easily guessed: the horns of animals must have led the way to pipes and flutes, bugles and trumpets, and the noble organ. When Joshua besieged Jericho he was commanded that "seven priests shall bear before the ark seven trumpets of rams' horns."

Illustration Fig. 40 shows Henry VIII. playing a harp, and the harp is shown because it can be taken as the forerunner of the modern piano. When girls of to-day play on the piano, by means of a very complicated bit of machinery, they strike the strings with little hammers, instead of plucking them with their fingers. One would have thought that in musical instruments men would have been content with the simplest apparatus, but very little experience is necessary for us to find out that, even in the production of music, man has striven for mechanism to help him.

It may be helpful if we give a description of some of the different sorts of musical instruments used in the old days, and show their connection with those of to-day. The monochord was in use as early as the twelfth century. It had only one string, with a movable bridge, and was plucked by the finger. A bow was sometimes used on it. The organistrum, or symphony, was a development of the monochord. A rosined wheel was placed under the string, and turned by a handle at one end. It was called as well the vielle à roue, or viol with a wheel, or vielle. Little stops at the side were either turned, pulled out, or pressed in, to stop off the strings, just as one does with a violin, and the rosined wheel was the mechanical equivalent of the rosined bow. The hurdy-gurdy, which is still sometimes seen being played in the streets, is the lineal descendant of the organistrum. It was an aristocratic instrument in the eighteenth century, but could never have been anything but dismal. Boys and girls who learn Greek have words pointed out to them which by wonderful sound carry their meaning. Here is an English one, hurdy-gurdy, which does the same.

The manichord of the thirteenth century was the first stringed instrument to be played from a keyboard. The clavichord started as early as the end of the fourteenth century, and did not reach its highest development until the beginning of the eighteenth century. It had a very simple keyboard ; the finger struck one end of a balanced lever, at the other end of which was a brass pin called a tangent. This not only struck the string, but stopped off the length which determined the note, and two or three notes were made on the same string, by different tangents, striking at different lengths. Later, each note had its separate string, so it was an elementary piano, because the difference between that instrument and the spinet, or harpsichord, was that in the former the strings were struck by hammers (invented in 1709 by a Florentine), in the latter plucked by a metal point, leather spine, or quill, on what is called a jack. The clavicymbal, virginal, and clavecin were all played in this way.

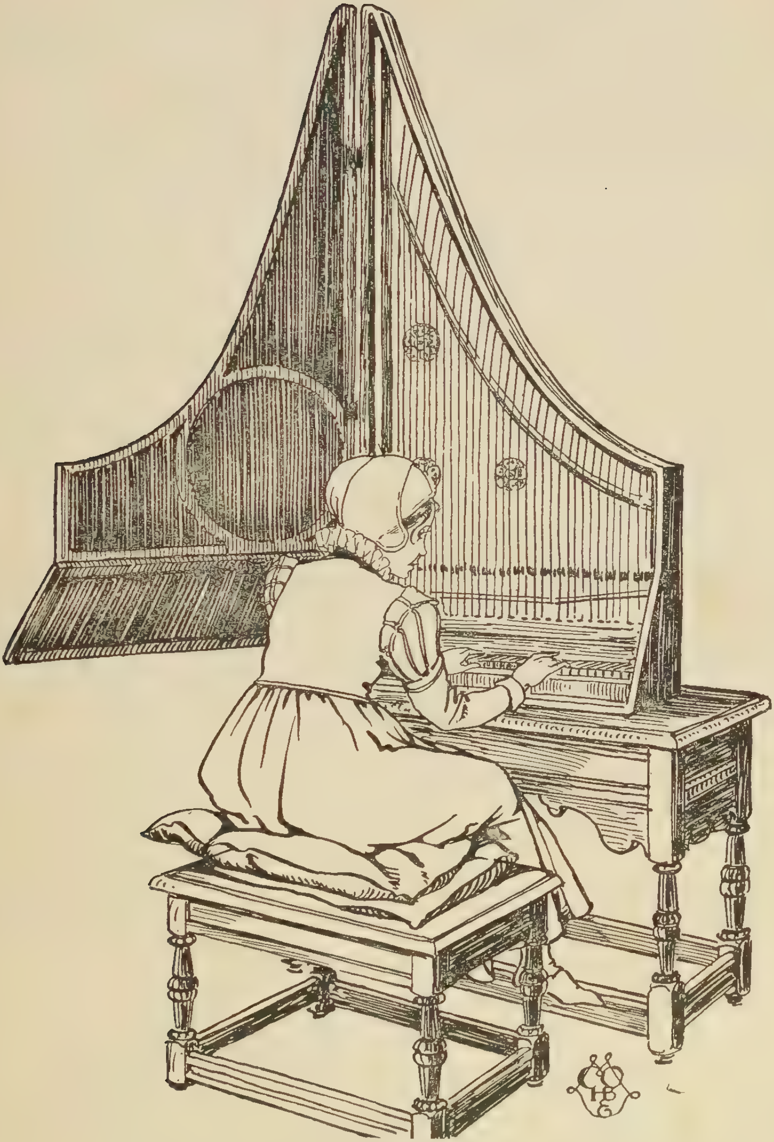


FIG. 41.—Clavicytherium.

Spinet, p. 125. Piano, p. 203.

Fig. 41 shows a clavicytherium, or upright spinet of the sixteenth century. Its likeness to a harp is at once apparent. The fingers strike on to a balanced lever, which, by an ingenious contrivance, pushes a jack with a leather spine on it through the back-board, and plucks the string. Its compass was about the same as the human voice. We shall see later how the next development was to put the clavicytherium flat on its back, and then after a rearrangement of the keyboard it is called the spinet, or harpsichord.

The dulcimer was another forerunner of the piano, and consisted of a sounding-board across which strings of varying lengths were stretched, and struck by hammers. Pepys went to a puppet play in Covent Garden, on May 14, 1662, and wrote in his diary : "Here, among the fiddles, I first saw a dulcimer played on with sticks, knocking of the strings, and is very pretty." The psaltery had the same form as the dulcimer, but was played by plucking the strings.

Many other musical instruments are named by old writers. The viol was like a violin, but with a flat back, and pieces of gut across the finger-board ; it was played with a bow. Viola-da-gamba was played while held between the knees. Sir Toby Belch says of Sir Andrew Aguecheek, "He plays o' the viol-de-gamboys." The lute was the forerunner of the mandoline, but had a rather pear-shaped body ; the treble lute had a bent head to take less room, archlutes were very big ones. The theorbo was lute-shaped and large, the cittern was lute-shaped and small. The gittern was a lute with a fiddle-shaped body, the guitar one with a flat back. All these instruments were plucked with a plectrum. The rebec was a three-stringed fiddle.

Of the wind instruments, of course the organ is quite the most wonderful, and has ages of history behind it. In mediæval times we read of the organ portative ; this was a small pipe organ which was carried by a strap over the shoulder, and played with the right hand, while the left worked the bellows. The positive organ remained in one place, and was not carried about. The regal was a

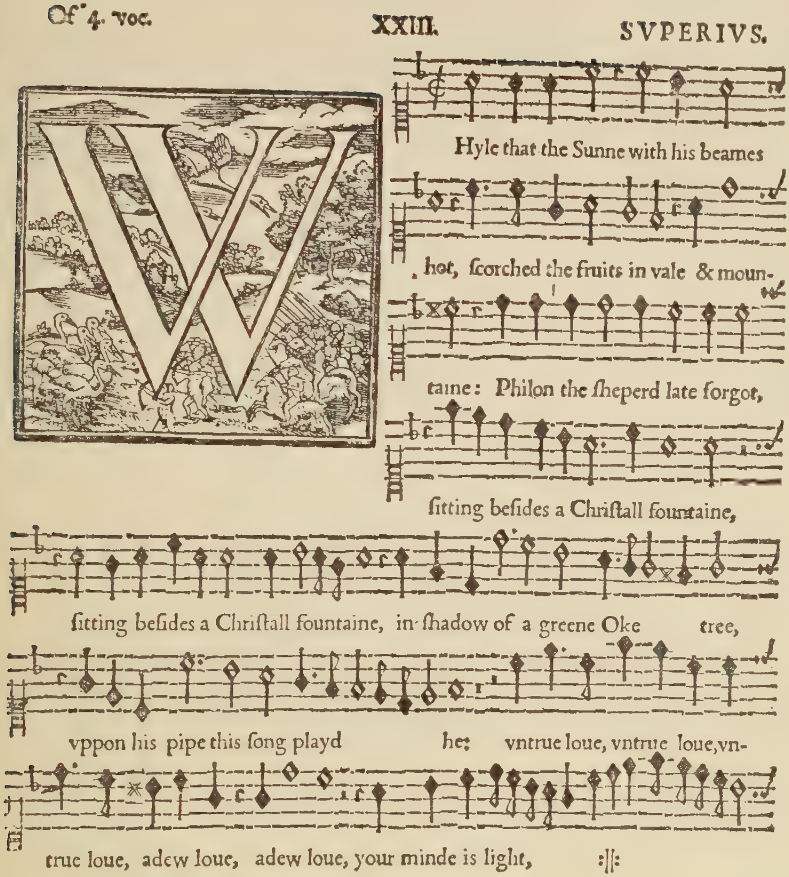

Of 4. voc.
XXIII.
SVPERIVS.
W
Hyle that the Sunne with his beames
hot, ſcorched the fruits in vale & moun-
taine: Philon the ſheperd late forgot,
ſitting beſides a Chriſtall fountaine,
ſitting beſides a Chriſtall fountaine, in ſhadow of a greene Oke tree,
vppon his pipe this ſong playd he: vntrue loue, vntrue loue, vn-
true loue, adew loue, adew loue, your minde is light, :||:

Fig. 42.—Madrigal by William Byrde (1543–1625).

17th-Century Song, p. 124. 18th-Century Song, p. 204.

sort of harmonium, with bellows behind the keyboard like large flat books. The clarion was a trumpet, the shawm and pomme were whistle flutes with rather bell-shaped ends. The hautboy was the successor to the shawm. Recorders were whistle flutes; the hornpipe had a horn added to the end of a pipe. Cromhorns, like whistle flutes with ends on a curved line. The penny whistle is a blood relation to the stately organ, which in reality is many whistles played in a mechanical way; here we must confess that man, if he made a horrible failure of the hurdy-gurdy, achieved splendid success with the organ.

Another thing to be remembered is that we are in reality a very musical nation, with a great tradition of song behind us. During the last few years there has been a revival of singing in the villages, with musical festivals and competing choirs. People are rediscovering the joy of music. We have included in this edition a typical song for each century, and we are indebted for the choice to Mr. A. Forbes Milne. Fig. 42 gives the music and words of a madrigal by William Byrde (1543–1623). Here is a quotation from Thomas Morley's *Plaine and Easie Introduction to Practicale Musicke, set downe in the Form of a Dialogue* (1597). A party is described, and how " supper being ended, and musicke bookes (according to the custom) being brought to table, the mistresse of the house presented me with a part, earnestly requesting me to sing ; but when, after many excuses, I protested unfainedly that I could not, every one began to wonder! Yea, some whispered to others, demanding how I was brought up ; so that upon shame of mine ignorance, I goe now to seeke out mine old friend Master Gnorimus to make myself his scholler."

Our next illustration, Fig. 43, shows how the butts, for

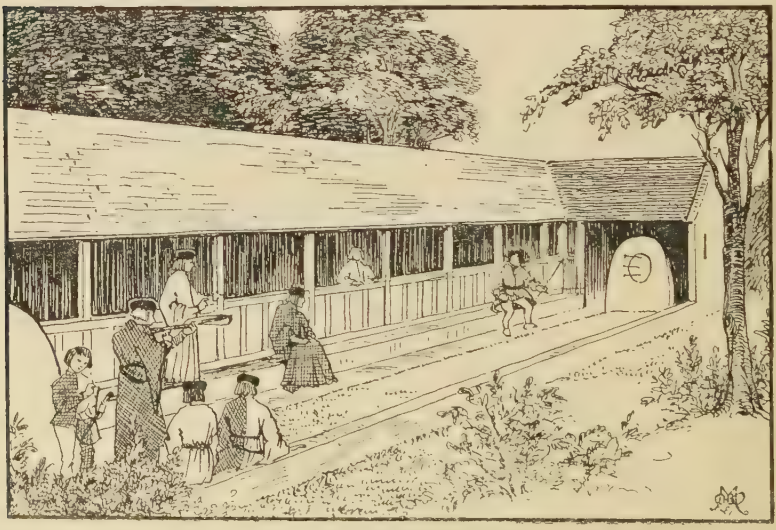


FIG. 43.—Archery Butts.

shooting with the bow, were arranged at the end of the fifteenth and beginning of the sixteenth centuries. Probably every village and township had one, and the name survives now in many places, like Newington Butts, in South London. The drawing shows that these must have been pleasant places to go to on a sunny afternoon, and watch the archers at practice. The man at the far end seems to be engaged in marking the shots, and the archers shot first from one end and then the other ; in the illustration they are shown using the cross-bow.

Strutt thinks the cross-bow was introduced "not long before the commencement of the thirteenth century," but it suffered from this disadvantage that on a wet day the strings became useless ; it could not be protected so easily as the long-bow, for which the archers had a canvas case, and it took longer to get ready for use. The cross-bow, like the early musket, seems to have been more used for sea fights and land sieges, where there was better cover, and less risk of the long-bowman turning the cross-bowman into an imitation of a feathered porcupine while he was getting ready.

In the regulations for use of the cross-bow we find, "In case any person should be wounded, or slain in these sports, with an arrow shot by one or other of the archers, he that shot the arrow was not to be sued or molested, if he had, immediately before the discharge of the weapon, cried out Fast! the signal usually given upon such occasions."

The Anglo-Saxons, Danes, and the Normans used the long-bow, and at Crécy and Agincourt it was the great weapon. Afterwards one hears that Henry v. used gunpowder and guns, and the bow is forgotten, or thought of only as obsolete. This was not really so, and the first guns and muskets were cumbersome and feeble productions.

The long-bow lasted well on into the seventeenth century, and so late as Charles I. commissions were appointed to survey land adjoining London, and restore it where the same had been encroached upon, so that the archers might practise. The best bows were made of yew, and in Edward IV.'s time the height of the bow was the same as that of the archer. The bowstring was of hemp, flax, or silk. The arrow used at Agincourt was a yard long. The stele or wand was made of ash, oak, or birch, and was feathered from the wing of a grey goose. The archer had a bracer, or close sleeve, laced on the left arm, so that the sleeve did not get in the way of the bowstring. A sixteenth-century writer gives instructions on how to stand when shooting, the way to hold the bow and draw the bowstring. A warning is given to watch the mark, not the arrow end. Certainly at this period, even though archery was beginning to be more of a sport than a warlike pursuit, the archers possessed far greater skill than we have any idea of; we are told of the archers "they would pierce any armour."

From an old ballad about Robin Hood we gather that at a trial of archery before the king, "he clave the wand in two" from a distance of 400 yards. Cloudesle is made to give another proof of his skill, resembling that of William Tell. An apple is placed on his son's head at 120 yards distance.

"And then drew out a fayre brode arrowe;
Hys bow was great and longe,
He set that arrowe in his bowe
That was both styffe and stronge.

"Then Cloudesle cleft the apple in two,
As many a man myght se,
Over Gods forbode, sayde the kynge (God forbid)
That thou sholde shute at me."

An Act passed by Henry VIII. ordered that no person who had reached the age of twenty-four years should shoot at any mark at less than 220 yards distance, so perhaps the 400 yards of Robin Hood was not an exaggeration.

It is most interesting to watch the gradual development of the gun which was to supersede the bow. The gun developed from the cannon, and the earliest type of the

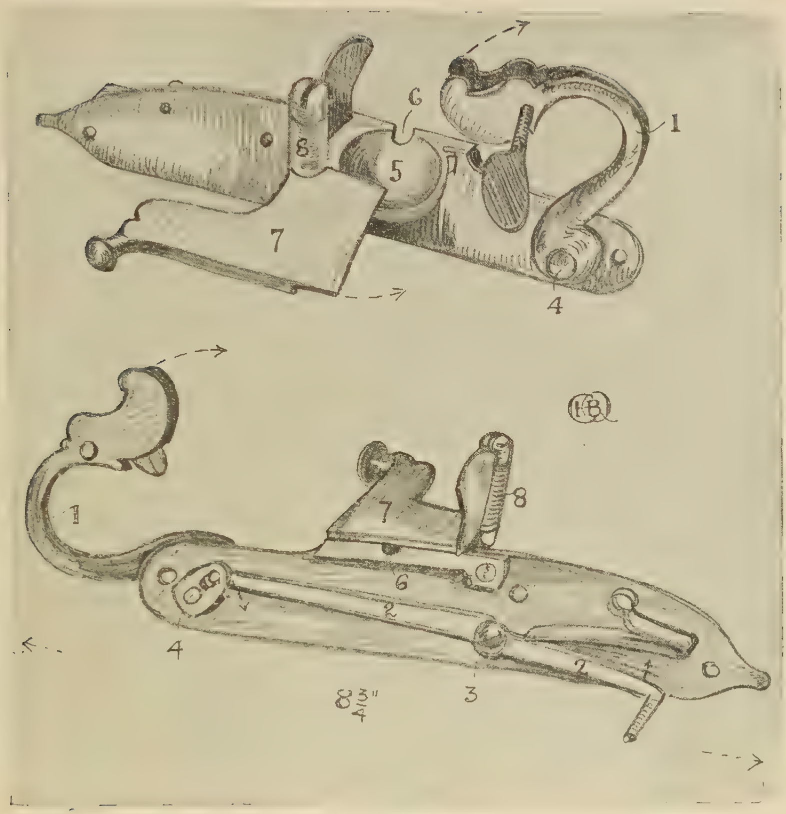


FIG. 44 —Matchlock.

Wheel-lock, facing p. 139. Flintlock, p. 175.

latter was made from iron bars forged together and bound with hoops, the whole being mounted on a stout plank. Stone cannon balls were often used, hence the name sometimes given, peterara. Gunpowder seems to have developed from the Greek fire of mediæval times. The early gun was like a small cannon mounted on a stick, and fired by hand with a match, like the wick in a cigarette-lighter of to-day. This type was used in the Wars of the Roses, and called a culverin.

The matchlock, arquebus, or serpentine (Fig. 44) was invented at the beginning of the sixteenth century, to do away with firing by hand. Instead, the match was fixed to

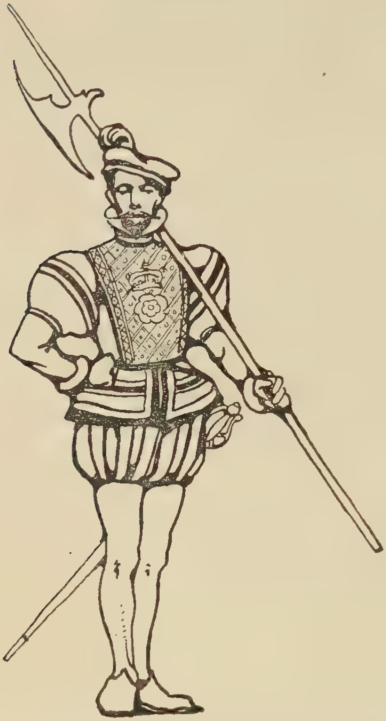


FIG. 45.—Halberdier, 1572.

the serpent-shaped arm 1; this was operated by a lever 2, pivoted at 3, and kept in position by a spring. The matchholder 1 was connected by spindle 4 to end of lever 2 by a clever little link shackle, and, operated by this, descended into the flash pan at 5, and ignited the charge in the barrel through the touch-hole 6; 7 is a cover to the flash-pan turning on 8. The matchlock continued in use until the seventeenth century, and the gunner used a rest which the man in Fig. 46 holds in his left hand. The early arquebusier could fire only ten to twelve shots in an hour, and at the end of Elizabeth's reign not more than thirty to forty. Wet weather spoiled the powder, wind and rain put out the match, and for a long time the bowmen laughed at it, and bow and musket were used side by side.

It is interesting to note that the first step towards our modern dragoons was taken by putting mounted arquebusiers in the battle of Pinkie, 1547, instead of using them as infantry.

In the ballad of Brave Lord Willoughby, about 1588, we read:

"'Stand to it, noble pikemen,
And look you round about!
And shoot you right, you bowmen,
And we will keep them out;

You musket and calliver men
Do you prove true to me,
And I'll be foremost in the fight,'
Says brave Lord Willoughby."

Henry VIII. began to organize a regular army; each county was governed by a Lord Lieutenant, and it was his duty to appoint officers and procure a certain number of fighting men from each parish. All men belonging to the same band or levy were put into the uniform settled by their shire, and the only feature used in common was St. George's cross in red on the jerkin of each man.

From archery and guns we can pass on to sport, and all boys and girls who are fond of hunting should read Turberville's *Booke of Hunting*, published in 1576, and reprinted by the Clarendon Press, 1908. It deals with "The Noble Arte of Venerie or Hunting—Wherein is handled and set out the Vertues, Nature, and Properties of siuetene sundrie Chaces together, with the order and maner how to Hunte and kill eueryone of them." So Turberville does for hunting at the end of the sixteenth century what Edward, Duke of York, did at the beginning of the fifteenth, and he, like the "Master of Game," must have been a delightful fellow, and his book is "great joy and liking" to the hunter of to-day. It deals with "houndes," and mentions fallow, "dunne, blacke houndes aunciently come from Sainct Hubert's Abbay in Ardene" as sixteenth-century breeds; the "best bringing up of whelpes" is discussed; "How a kennell ought to be situate and trimmed for Houndes," and their training is very carefully gone into.

Turberville devotes chapters to

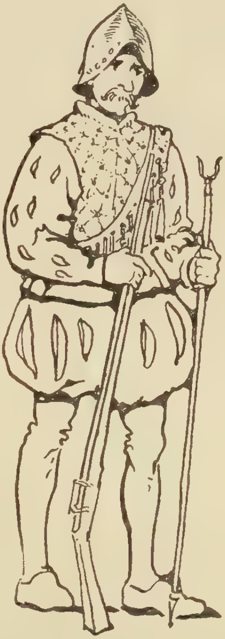


FIG. 46.—Musketeer, 1550.

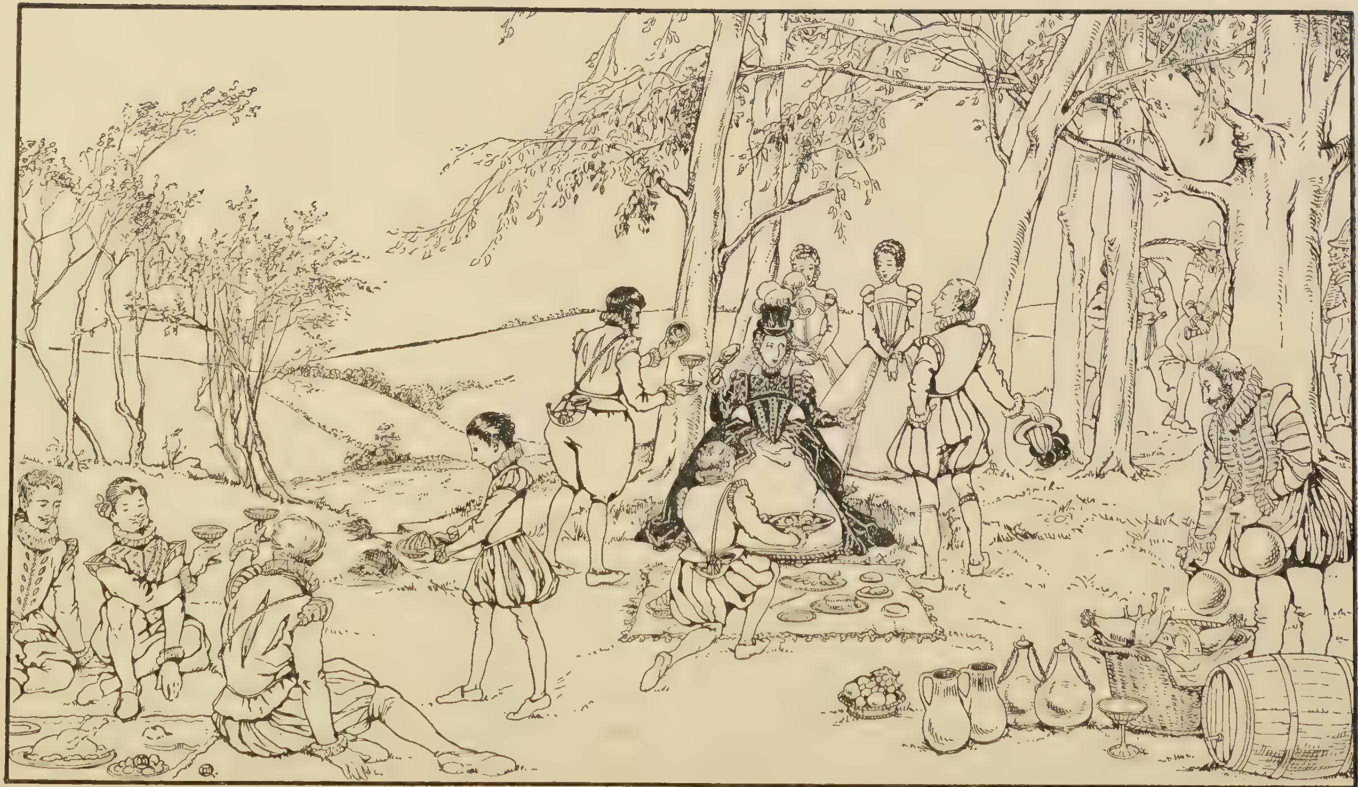


FIG. 47 —The Assembly before the Hunt

"The Breaking up of the Deare," *frontispiece.*

the "Nature and Subtilties of Hartes," and "How the Huntsman should go to seeke an Harte in small groues or hewts, beyng priuily enclosed within the greater springs in the Forests and strong couerts."

Our illustration, Fig. 47, is of a sixteenth-century meet, or "the place where and howe an assembly should be made, in the presence of a Prince, or some honorable person." Turberville breaks into rhyme about this, and says:

"The place should first be pight, on pleasant gladsome greene,
Yet under shade of stately trees, where little sunne is seene:
And neare some fountaine spring, whose chrystall running streames,
May helpe to coole the parching heate, ycaught by Phœbus' beames."

Then we are told that "such a place once founde, the Butler first appeares," and he certainly does so to some purpose, because we are given details of the food provided for this substantial hunt breakfast, and Turberville goes off into verse again:

"For whiles colde kynes of Veale, colde capon, Beefe and Goose,
With Pygeon pyes, and Mutton colde, are set on hunger loose,
And make the forlorne hope, in doubt to scape full harde.
Then come to giue a charge in flanke (else all the marte were marde),
First Neates' tongs poudred well, and Gambones of the Hogge,
Then Saulsages and sauery knackes, to set men's myndes on gogge."

We are not told if after all this they had a little nap, but meanwhile the harbouring of the deer and the setting of relays had been taking place. Turberville, in describing "How to set Relayes," says: "It is requisite to set men abroad which are brought up in hunting, and understande well their aduauntages, and with them a good pricker or huntsman on horsebacke, mounted upon a good curtall, which should be lightly clad, hauing good bootes and high, with an horne about his necke." At daybreak they have to get out for the place appointed for their relay, and leave their hounds coupled there at the foot of a tree.

They then set out to see if they can "discouer the Hart"—this done, the huntsman must lead his hounds coupled or "tyed unto the tracke, and let them follow so three or foure paces right, then let him cast of one, and if he take it right, then may he uncouple the rest, and blowe to them."

"Then he which seemed to have harbored the greatest and oldest Deare reports to the Prince or Lord," who by this time has recovered from the hunt breakfast, and takes his "bloudhounde," with all the prickers or hunters on horseback, every one with a good cudgel in his hand "called a Hunting coodgell or a troncheon to turne the boughes and beare them from his face as he followeth the houndes in the woodes or thickes." The huntsman who has harboured the deer then goes "before them and rowze the deare and then the rest cast off their houndes, and he and all of them crying, 'To him, to him! that's he, that's he!' and such other words of encouragement." The bloodhound was used at a check "untill they haue rowzed or founde him againe with their bloudhounde." Hounds were encouraged by name thus, "Hyke a Bewmont, Hyke Hyke, to him, to him!" A great deal of interesting advice is given on how to overcome the many devices of the hart to escape pursuit. Chapter xli. deals with "Howe to kill an Hart when he is at bay, and what is then to be doone." If the hart is in deep water the huntsman is to couple up his hounds, and "stand close and upon a cleare winde, he may chance to haue a blowe at him with his sworde as he (the hart) commeth out," or a boat is to be obtained, or if the huntsman can swim, he is to do so, dagger in hand, avoiding the "swrede blowe" the hart may give him.

"The breaking up of the Deare" is the incident chosen for our frontispiece, and is thus described. The Prince or chief alights "and takes assaye of the deare with a sharpe knyfe, the whiche is done in this maner. The deare being layd upon his back, the Prince, chiefe, or such as they shall appoint, commes to it: And the chiefe huntsman (kneeling, if it be to a Prince) doth holde the deare by the fore-foote, whiles the Prince or chief cut a slyt drawn alongst the brysket of the deare, somewhat lower than the brysket towards the belly. This is done to see the goodnesse of the flesh, and howe thicke it is." Then "we use to cut off the deares' heades. And that is commonly done also by the chiefe personage." Various other portions of the hart are broken up and the hounds rewarded.

Other chapters describe the hunting of "Raynedeare, Wild Goate, and Wilde Bore abroad, and the Hare at home" who is described as:

"I am an Hare, a beast of little strength,
Yet making sport, of loue and gentle gestes,
For running swift, and holding out at length,
I beare the bell, aboue all other beastes."

Hare hunting evidently ranked high, because Turberville gives it nearly as much consideration as the "Deare," but the "Foxe and Badgerd" are described as "suche like vermine." The otter is "a beast well knowne." Wolf hunting is described in France, "but here in England they be not to be found in any place. In Ireland there are great store of them."

Here is a cap that fits as well to-day as it did in the sixteenth century:

"But noweadayes I see fewe hunt the Harte as he ought to be hunted; for men give not their hounds leysure to hunt, neither is there passing two or three that can hunt: for there are so many hunters on horsebacke which can neither blow, hallow, nor prick perfectly, which mingle themselues amongst the hounds, crossing them, and breaking their course, in such sort, that it is not possible they should hunt truly: and therefore I say, that it is the horses which hunt, and not the hounds." So there were thrusters even in those days.

Turberville published as well *The Booke of Falconrie* in 1575, and we have given three of the illustrations from this in Figs. 48, 49, and 50. He gives the details of hawking in the same way that he deals with hunting, and the draw-

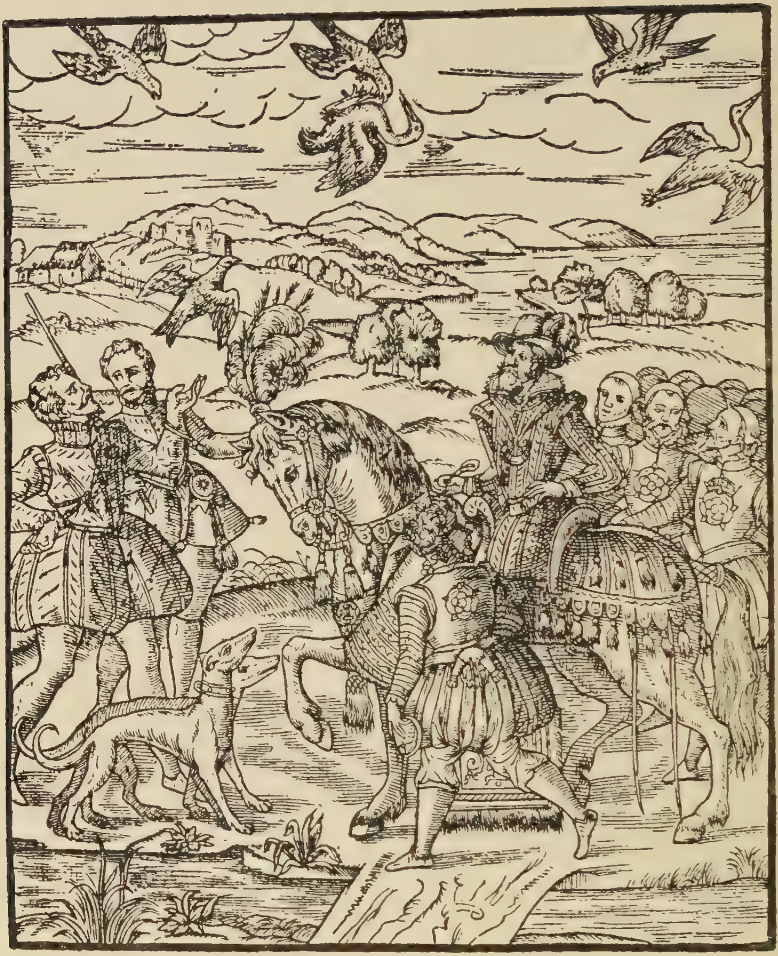


FIG. 48.—"To flye at the Hearon, according to Martine."

ings are excellent, with splendid details of the costume. The left-hand figure in Fig. 50 is wearing padded trunks which reach to the knees, while his retainers still keep to the short trunks and trunk hose.

From sport in the country, we can pass to amusements in the towns, and here we must remember the great part played by the theatre in those times.

The old Morality Plays, to which we referred in Part I., still continued to be performed in the sixteenth century,

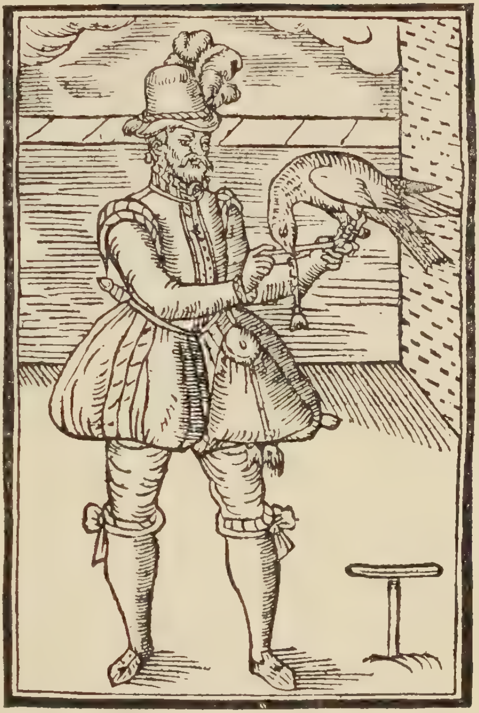


FIG. 49.—From Turberville's *The Booke of Falconrie* (1575).

but gradually, as the Renaissance opened up men's minds, and they became interested in classical literature, a new school of dramatists arose, until, at the end of the century, Shakespeare's genius was to make this period of the art for ever memorable. The publication of Spenser's *Faerie Queene*, about 1589, came as a revelation. The literary man of the early sixteenth century still thought of Latin as the only educated tongue, so that when the *Faerie Queene* was published it was not only the greatest poem since Chaucer's *Canterbury Tales*, but a vivid illustration of the possibilities of our language.

There were many dramatists before Shakespeare, doing spade work, but the first group which sprang into prominence was that which comprised Marlowe, Peele, Greene, and Nash. They worked between 1580 and 1590, and have been called the Bohemians; they introduced plays which were a picturesque jumble of good and bad, and a reflection of their own irregular lives. The sixteenth-century men and women can be accused of all the faults but dulness, and in their writing could take just the ordinary common words and set them down in such a way that the sentence sparkles and laughs at you, is sad and makes you want to cry.

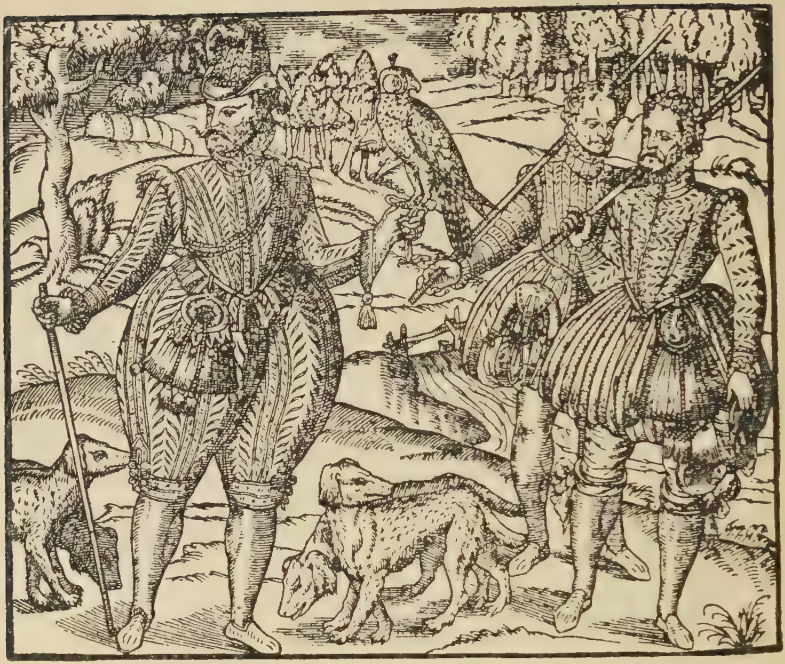


FIG. 50.—From Turberville's *The Booke of Falconrie* (1575).

Shakespeare started his theatrical life about 1585, and appears to have been able to gather up all the threads, and all the traditions, and weave them into his plays. Greene when dying is thought to have made complaint of this, and referred to his rival when he said: "An upstart crow beautified with our feathers—the only shakescene in the country." Chapman and Marston were companions of Shakespeare. Now, just as very little is known of Shakespeare himself, not a great deal is known of the Elizabethan theatre. Our drawing, Fig. 51, has been made from an original sketch of the Swan Theatre, by Johannes de Witt, who visited London about 1600. This was built at Bankside, in Southwark, on the south side of the Thames; then, as now, a rather grubby place. This, however, did not worry the sixteenth-century playgoer so much, because he went in a delightful way, by boat, the

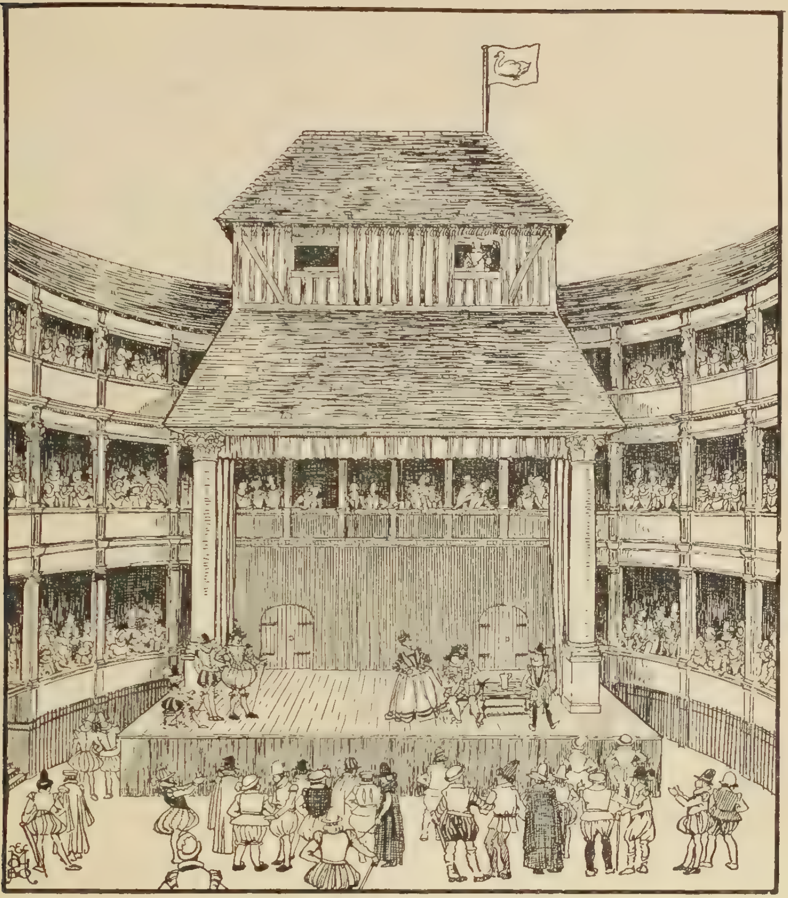


FIG. 51.—Elizabethan "Plaie" House.

17th-Century Theatre, p. 151. 18th-Century Circus, p. 224.

most usual method in those days of getting about London. There was also the "Rose" (1592), Shakespeare's "Globe," and the theatre in Shoreditch. Plays were often given in the galleried yards of inns, and we shall see later how this influenced the design of the theatres.

Another source of information on the Elizabethan theatre is a contract dated "the eighte daie of Januarye 1599," between "Phillipp Henslowe and Edwarde Allen—on th' one parte, and Peeter Streete, cittizein and carpenter—on th' other parte." Peeter agreed for £440

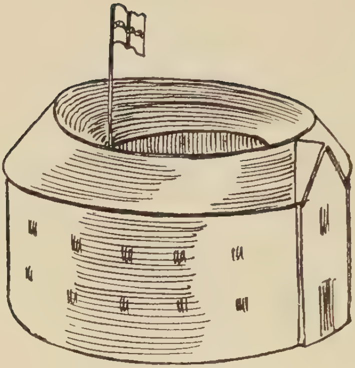


FIG. 52.—The "Globe."

to build a "newe howse and stadge for a plaie-howse." Edward Alleyn, as the name is now spelled, founded Dulwich College in 1619, where the contract is preserved, and, like Shakespeare, appears to have made money, and led a sober life differing from the Bohemians. Henslow managed a company of players at the "Rose," of which Shakespeare was a member in 1592.

The theatre which Peeter built was called the "Fortune," and it was "scytuate and beinge nere Goldinge Lane in the parishe of Sainte Giles withoute Cripplegate." It was remarkable in that it was square, and most of the others were circular. It was "to conteine fowerscore foote of lawfull assize everye waie square withoute, and fiftie-five foote of like assize square everye waie within." This gives us some idea of the size of the plan of the "Fortune." So far as height was concerned, the contract stipulated for "the said frame to conteine three stories in heighth, the first or lower storie to conteine twelve foote of lawfull assize in heighte, the seconde storie eleaven foote, . . . and the third or upper storie . . . nyne foote. All which stories shall conteine twelve foote and a half of lawfull assize in breadth throughoute, besides a juttey forwardes in eyther of the saide twoe upper stories of tenne ynches of lawfull assize; with fower convenient divisions for gentlemen's roomes, and other sufficient and convenient divisions for twoepennie rooms." The "Fortune" was to be fitted up inside "with suche like steares, conveyances, and divisions, withoute and within, as are made and contryved in and to the late erected plaie-howse on the Banck, in the saide parishe of Sainte Saviours, called the Globe; with a stadge and tyreinge-howse to be made, erected and sett up within the saide frame; with a shadowe or cover over the saide stadge." Later it is specified that "the same lower storie to be alsoe laide over and fenced with stronge yron pykes." Now, excepting only that the "Fortune" was square in plan, this contract very clearly agrees with the details of the "Swan" shown in Johannes de Witt's sketch, from which we have made our drawing. The "Globe" was octagonal in plan until it was burnt down in 1612, when it appears to have been rebuilt on circular lines like the "Swan." Our cut, Fig. 52, has been made from a print by Hollar of 1647 which shows this. Close by on the same print is another circular building called the "Beere baytine Hall" (Fig. 53), which shows how very similar the two sorts of buildings were. We know this was the case from Lambard's *Perambulation of Kent*, 1576, who says: "Those who go to Paris Garden (where the 'Swan' was), the 'Bell Savage' (an inn in Ludgate Hill), and the 'Theatre' (in Shoreditch) to behold bear-baiting, interludes, or fence play, must not account of any pleasant spectacle unless first they pay one penny at the gate, a second at the entry of the scaffold (or stage), and a third for quiet sitting." So that apparently the theatres were used for bear-baiting and wild beast shows if necessary. In the "Fortune" contract it is specified that the "lower storie be fenced off with stronge yron pykes," which suggests that the wild beasts were to be kept safely in the pit. Both theatre and bear-baiting hall were built on much the same sort of plan, and undoubtedly founded on the ancient arenas where the spectators sat round and watched the spectacle,

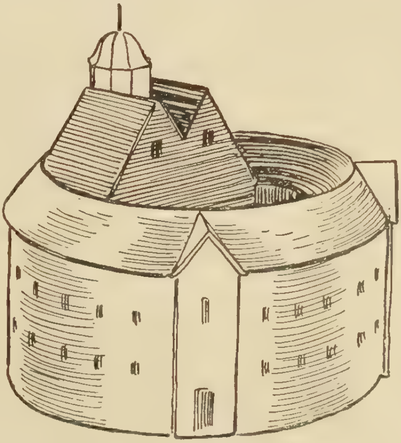


Fig. 53.—"Beere baytine Hall"

the galleries evidently being added after the fashion of the old inns like the "Bell Savage," to which people were accustomed.

Lambard tells us how you paid to go into the pit, and then more for the other parts of the house. The pit was open to the sky, and this, combined with the dangerous state of the streets after dark, and the difficulties of lighting, led to the performances being given in daylight. On a sunny day with a blue sky, and the gay colours of the people's dresses, the sight must have been a pretty one indeed. The stage, as shown, was set up on a scaffold, and projected well into the yard or pit ; it was open at the sides behind the columns, so that the people in the boxes there got a good view of what was going on. It is doubtful if the two doors at the back of the stage formed part of the structure, or were enclosed by a movable piece of scenery, behind which was an inner stage, which could be used to represent a cavern, or inner room, if needed by the play. The boxes over were undoubtedly called into use by the players, if a balcony or gallery became necessary. On the left-hand side of the stage are three gallants, and this was quite usual, and a position desired by the Elizabethan "blood."

The scenery is supposed to have been sketchy, and its purpose was sometimes indicated by labels, so that there might be no mistake. Women did not act, and their parts were taken by boys. In the turret was a trumpeter, who tuned up when the play was about to begin. There is a moral in all this : if the Elizabethans were satisfied with an inn yard, or bear-baiting hall, as a quite sufficient background for their plays, then boys and girls of to-day might, with a little ingenuity and an equal enthusiasm, easily transform their ordinary school hall, courtyard, or corner of quad, into a theatre ; a window can be found for Juliet. People hesitate to make the attempt, thinking they must have elaborate costume, whereas the play, with Shakespeare's wonderful language, and the interest of acting and action, is the thing if you are good enough at pretending.

Illustration No. 54 shows a State coach of the time of

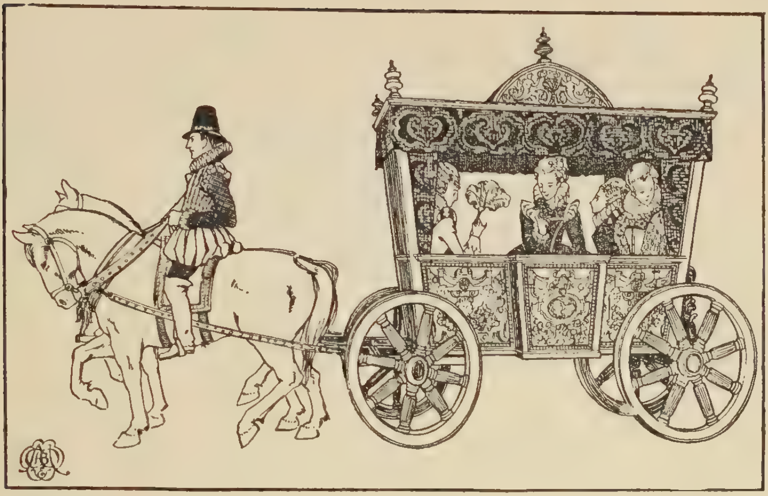


FIG. 54.—Elizabethan Coach.

17th-Century Coach, p. 133. 18th-Century Vehicles, pp. 214, 216, 218.

Elizabeth. This is interesting, because it marks a considerable development on the char shown in Part I., and is evidence that people were beginning to want to travel about more. Coaches were so called because they were first made at Kotze, in Hungary, in the fifteenth century. They were introduced into England about 1555, and at first were very simple in structure, and the occupants had to depend for protection from the weather on curtains; but the seating is that of the later-day coach, with seats in the boot at the sides. The seventeenth century was the great time for the development in coach building, and we shall have more to say in the next chapter. This drawing, however, is of value, because it shows the early type, before there was any idea of suspending the body by leather braces.

Although, with the introduction of printing, a wide field of pleasure was opened to children, they did not reap the real benefit of this great invention before the middle of the seventeenth century. Printing was still so costly and books so precious, that few if any, for children, are to be found before that time. Nursery stories had always been told,

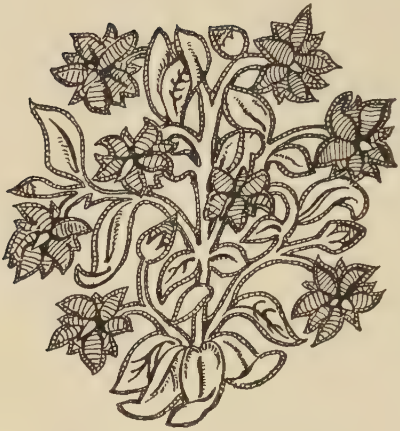


FIG. 55.—Embroidery.

handed down from generation to generation by word of mouth, and lessons were taught in the same way. Quite tiny children learned to recite the Psalms in Latin, the Gloria in Excelsis, the Nicene Creed, and the Paternoster, for, as there were so few books, everything the children knew had to be learned by heart. At the end of the fifteenth century the earliest form of school-book, namely the horn-book, came into use. This was merely an oblong piece of wood, shaped like a battledore, on which was pasted a paper printed with the alphabet in black-letter, or in Roman characters, the numerals, or the Ave and the Paternoster. This was covered by a sheet of transparent horn, and bound at the edge with brass. It had a wooden handle, with a hole and string to hang it round the waist or neck. At the beginning of the alphabet was a little cross, and on some was written the rhyme:

"Christe's cross be my speede
In all vertue to proceede."

Because of this, children called it their criss-cross row. Some of these horn-books had backs of embossed and gilded leather. One can be seen held by a little girl of the seventeenth century in Illustration No. 64. Since, however, this will hardly be counted among children's amusements, let us return to nursery tales and games. Nearly all our well-known fairy tales are very old indeed: "Beauty and the Beast" had its origin, it is thought, in a legend called the "Red Bull of Norroway," and is either Saxon or earlier. "Jack the Giant-Killer" and "Tom Thumb" are supposed to be legends from the days of King Arthur. Dolls are certainly equally old, and were bought largely at the big fairs which were held all over the country. St. Bartholomew's Fair was established in 1133. There were stalls of toys, sweets, and dolls, and until recent days dolls were often called "Bartholomew babies." The toys would be drums, hobby horses, popguns, and kites, and we read also of lambs, made of white wool spangled with gold, the head of composition and the cheeks painted red, with black spots for eyes. These lambs had horns and legs of tin and a piece of pink tape for the neckband. Trumpets were sold made of cows' horns, also hoops, and battledores and shuttlecocks, as well as pipes made from elder stems with the pith extracted. Boys could buy popguns with clay pellets to fire from them, and gilt gingerbread and peppermint drops at twenty a penny were known as early as the fourteenth century.

Thus we can see that children had plenty of choice in their toys, and we can imagine that their games, as well as those of their elders, were very varied. The game of bowls was popular; you will remember that Sir Francis Drake was playing at bowls when the Armada came in sight. Paume, a game played by the Normans, was still in existence and was the forerunner of our tennis of to-day. Here is a description of this game in 1591: "About 3 of the clocke ten of the Earle of Hertford's servants all Somersetshire men, in a square greene court, before her Majesty's windowe, did hang up lines, squaring out the forme of a tennis-court making a crosse line in the middle. In this square they (being stript out of their dublets) played five to five,

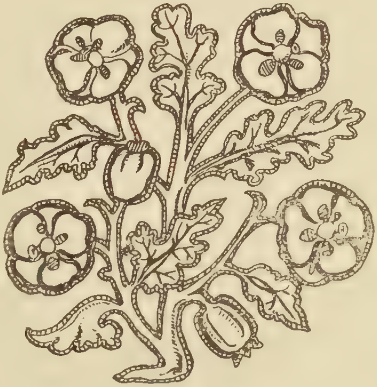


FIG. 56.—Embroidery.

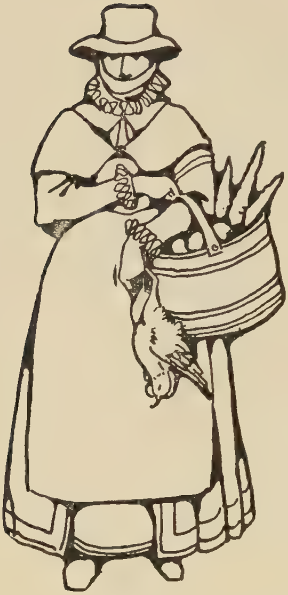


FIG. 57.—Countrywoman.

with the hand-ball, at bord and cord (as they tearme it) to the great liking of her Highness." Many of the sports were very cruel, and bull-baiting, bear-baiting, and cock-fighting were favourites—and also tilting at the Quintain. Schoolboys were allowed once a year on Shrove Tuesday to bring their own cocks to their school to be matched against one another in the school cockpit.

Girls were taught wonderful stitches in their embroidery, and began when quite small with a sampler on which all the various stitches were practised. In the late sixteenth century several interesting books of patterns were published, the first time that we hear of anything of the kind. One title runs as follows: "Here foloweth certaine Patternes of Cutworkes; newly invented and never published before. Also sundry sorts of spots, as flowers, birdes, and fishes, etc., and will fitly serve to be wrought, some with gould, some with silke, and some with crewell in coullers (colours); or otherwise at your pleasure. And never but once published before. Printed by Richard Shorleyker."

A kind of patterned lace worked with a needle was very popular at this date, and was called "point devisé." Another and entirely new amusement which came into being in the Elizabethan era was the creation and performance of masques. Tournaments had nearly disappeared, and though we read of "Triumphal Justs" at the Tiltyard as a feature of Elizabeth's Court, they were not nearly so frequent nor had they the same hold on the people as during the fifteenth century. Their place was taken by masques. The first we hear of these was in the reign of Henry VIII. at his feast at

Greenwich in 1513. The chronicle reads thus: "On the daie of the Epiphanie at night, the Kynge with xi. others wer disguised after the manner of Italie called a maske, a thing not seen afore in England; they wer appareled in garments long and brode wrought all with gold, with visers and cappes of gold."

Queen Elizabeth made many progresses through the country, and at each stopping-place she was welcomed with a pageant and masque generally embodying stories of the ancient gods and goddesses. At one place at which she stopped by a river side, the bushes were parted, and Father Neptune with attendant nymphs appeared and recited a long poem hailing her as Queen of the Seas; on another occasion a great pageant was awaiting her, with Venus in the middle, who also recited verses, handing over her sceptre of beauty to the Queen! An interesting account of a visit she made to a private house is told in a letter written by Sir Robert Sidney, younger brother of Sir Philip Sidney, in 1600. He says: "Her Highness hath done honour to my poor house by visiting me, and seemed much pleased at what we did to please her. My son made her a fair speech, to which she did give a most gracious reply. The women did dance before her, whilst the cornets did salute from the gallery; she did vouchsafe to eat two morsels of rich comfit cake, and drank a small cordial from a gold cup. She had a marvellous suit of velvet borne by four of her first women attendants in rich apparel; two ushers did

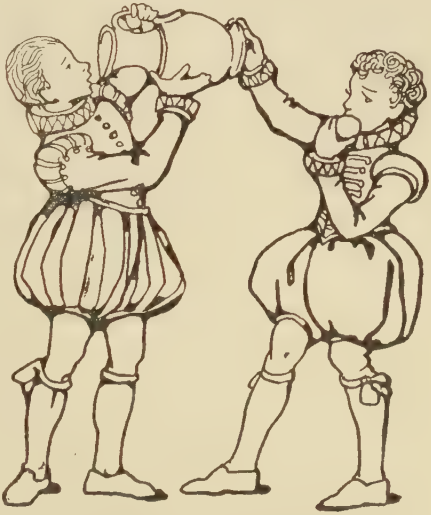


Fig. 58.—Elizabethan Pages.

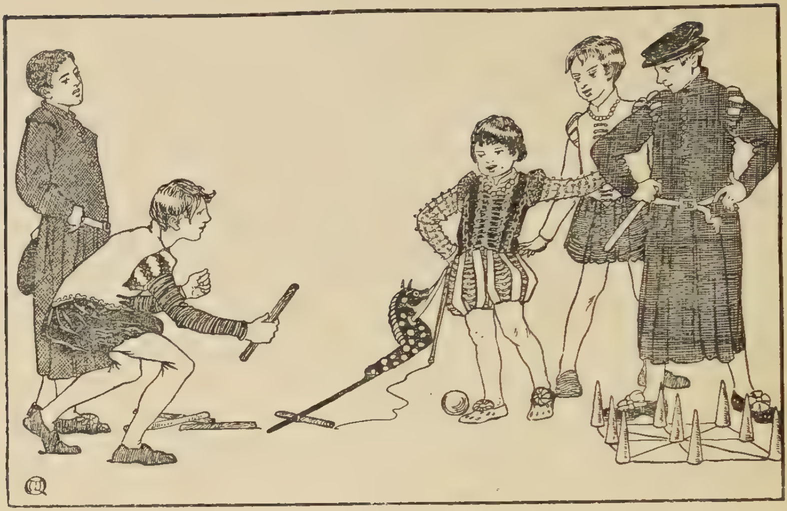


FIG. 59.—16th-Century Game, "Club Kayles."

17th-Century Game, p. 155. 18th-Century Game, p. 229.

go before, and at going upstairs she called for a staff, and was much wearied in walking about the house, and said she wished to come another day. Six drums and six trumpets waited in the court, and sounded at her approach and departure. My wife did bear herself in wondrous good liking, and was attired in a purple kyrtle, fringed with gold ; and myself in rich band and collar of needlework, and did wear a goodly stuff of the bravest cut and fashion with an underbody of silver and loops. The Queen was much in commendation of our appearances, and smiled at the ladies, who in their dances often came up to the stepp on which the seat was fixed, to make their obeysance, and so fell back into their order again. The younger Markham did several gallant feats on a horse before the gate, leaping down and kissing his sword, and then mounting swiftly on the saddle, and passed a lance with much skill. The day well-nigh spent, the Queen went and tasted a small beverage that was set out in divers rooms where she might pass ; and then in much order was attended to the Palace, the cornets and trumpets sounding through the streets. One knight (I dare not name) did say, the Queen had done me more honour than some that had served her better; but envious tongues have venomed shafts, and so I rest in peace with what has happened; and God speed us all, my worthy Knight."

At another pageant performed before Queen Elizabeth, there was a sham fight between two bands of men in two mock castles. This was in the Temple fields in Warwick. In this fight "mortyr-pieces, and calibers, and harquebuyces, fireworks, squibs, and balls of fire" were used. So realistic was the firing that a house in the village was set on fire and completely burned down. Fireworks had just come into use, and on another occasion we hear of a sham fort overthrown by a dragon "flieing and casting out huge flames and squibs and alighting on the fort set fyere therein." The Elizabethan era was a great period for feasts and merry-making; it was an intensely live time, and if men worked hard they played hard as well. Nearly all feast days had their own particular ceremony to be duly observed thereon. At Hok Tide, the men of Coventry took part in a tilting match representing, in dumb show, the defeat of the Danes by the English. On Corpus Christi Day, June 14th, miracle plays and stories from the Old Testament were performed in Coventry, on stages on wheels which were drawn about the city. The plays were written in rhyme. Of May Day and the morris dance more will be spoken later on, but an account here of a wedding may not come amiss. "First came the bridegroom with the young bachelors, each with bride lace upon branches of green broom tied to his left arm." "Then the bride, being attired in a gown of sheep's russet, and a kirtle of fine worsted, attired with abillement of gold, and her hair, as yellow as gold, hanging down behind her, which was curiously combed and plaited; she was led to church between two sweet boys, with bride laces and rosemary tied about their silken sleeves. There was fair bride-cup of silver gilt carried before her, wherein was a goodly branch of rosemary, gilded and very fair, hung about with silken ribands of all colours. Musicians came next, then a group of maidens, some bearing great bridecakes, others of garlands of wheat finely gilded; and thus they passed into the church." In Shakespeare's *Taming of the Shrew* is found the custom of all drinking in the church of the "bride-cup."

Illustration No. 59 shows a game popular from very early times. Now we call it "Ninepins," but then it went by the name of "Keyles" or "Kayles," and if as in the picture the pins were aimed at with a stick instead of a ball, it was called "Club Kayles." This game was often made the occasion for betting, and in some advice to apprentices written in the fifteenth century they are told to—

> "Exchewe allewey eville company,
> Kayles, carding, and haserdy."

The tailpiece shows a panel of sixteenth-century ornament, which like the architecture of the day was a mixture of old and new. The designers were fond of using some central feature like a lion's head, and taking from this straps, or bands, raised above a background with curling edges, the strap often piercing these, and finishing with pretty shaped ends. Another characteristic was the custom of cutting out a fretted pattern, and mounting on parts of it diamond and oval-shaped lozenges. This sort of ornament continued in James I.'s reign.

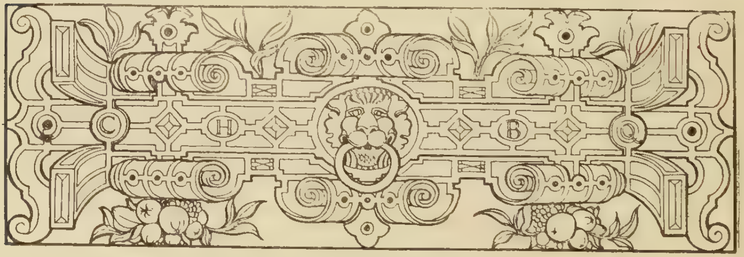


FIG. 60.—16th-Century Ornament.

17th-Century Ornament, p. 159. 18th-Century Ornament, p. 234.

CHAPTER II.—"STUART" PERIOD OF DESIGN, 1600–1699.

SEVENTEENTH CENTURY.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1600				
1601				
1602		Cardinal Mazarin *b.*		Burton Agnes, Yorks, 1602–10
1603	James I., *m.* Anne of Denmark			Audley End, Essex, 1603–16
1604				
1605		Sir Thomas Browne *b.*—W.	Gunpowder Plot	Bramshill, Hants, 1605–12
1606		Rembrandt van Ryn *b.*—P.		Holland House
1607			Colonization of Virginia	
1608		John Milton *b.*—Pt.		
1609				
1610	*Louis XIII. of France*	Teniers the younger *b.*—P.		Wadham College, Oxford, 1610–13
1611		John Webb *b.*—A.		Hatfield House
1612		Samuel Butler *b.*—W.		Bolsover Castle
1613				
1614				
1615				
1616				
1617			Voyage of Sir Walter Raleigh to Guiana	
1618		Richard Lovelace *b.*—Pt. Sir Peter Lely *b.*—P. Murillo *b.*—P.	Voyage of the *Mayflower*	Aston Hall, Warwickshire, 1618–35
1619				Blickling Hall, Norfolk, 1619–20
1620		John Evelyn *b.*—W.		
1621		Andrew Marvell *b.*—Pt.	Impeachment of Bacon	
1622		Molière *b.*—W.		Banqueting Hall, Whitehall
1623				
1624				
1625	Charles I., *m.* Henrietta Maria of France		Expedition to Cadiz	
1626				St. Peter's, Rome, dedicated, 1626
1627			War with France	Abbot's Hospital, Guildford
1628		John Bunyan *b.*—W.	Petition of Right	
1629			Dissolution of Third Parliament	
1630		Pieter de Hoogh *b.*—P.		Swately House, Uxbridge
1631		John Dryden *b.*—Pt.		S. M. della Salute, Venice
1632		Samuel Pepys *b.*—W. Christopher Wren *b.*—A.		
1633		Thomas Flatman (miniaturist) *b.*	Laud, Archbishop of Canterbury	
1634			First Levy of Ship-Money	Burford Priory Chapel
1635				
1636				Raynham House, Norfolk
1637			Trial of Hampden	Oriel College, Oxford
1638		Meindert Hobbema *b.*—P.	The Covenant	
1639				
1640		William Wycherley *b.*—W.		Clare College Bridge
1641			Impeachment and execution of Strafford	
1642		Sir Isaac Newton *b.*—W.	Attempted arrest of five members and Civil War	
1643	*Louis XIV. of France*		Siege of Gloucester	
1644		William Penn *b.*	Battle of Marston Moor	
1645			Battle of Naseby	
1646		Sir Godfrey Kneller *b.*—P.	King joins Scots at Newark	
1647			King is given up to Parliament. Escapes to Carisbrooke	
1648		Grinling Gibbons *b.*—S.	Second Civil War. Pride's Purge	Wilton House
1649	Oliver Cromwell		Trial and execution of the King	
1650			Defeat of Montrose. Battle of Dunbar	Ashburnham House
1651		Thomas Otway *b.*—Pt.	Charles II. invades England	
1652			War with Holland	
1653			The Protectorate	
1654				Thorpe Hall, Northants
1655			Treaty with France	
1656				Tyttenhanger, Herts
1657				
1658		Purcell *b.*—M.	Death of Cromwell. His son Protector	
1659			Quarrels between Parliament and Army	
1660	Charles II., *m.* Catherine of Braganza		Monk marches on London	
1661		Daniel Defoe *b.*—W.	Charles's First Parliament	
1662				
1663				
1664		Matthew Prior *b.*—Pt.		Versailles
1665			Great Plague	Ashdown House, Berkshire
1666		Sir John Vanbrugh *b.*—A.	Fire of London	Brasenose College Chapel
1667		Swift *b.*—W.	Dutch on the Thames, and the Peace of Breda	Trinity College Chapel, Oxford
1668			The Triple Alliance	
1669				
1670		Congreve *b.*—W.	Treaty of Dover	St. Katherine College, Cambridge, 1670–80
1671		Colley Cibber *b.*—W.		
1672		Addison *b.*—W.	Second Dutch War	St. Stephen's, Walbrook, 1672–79
1673			Test Act. Fall of the Cabal	Brewers' Hall
1674		Isaac Watts *b.*—W.		Middle Temple, 1674–84
1675				St. Paul's Cathedral begun
1676		Richard Steele *b.*—W.		
1677			Marriage of William of Orange and Princess Mary	
1678		Lord Bolingbroke *b.*	The Popish Plot	Trinity College Library, Cambridge
1679		Thomas Parnell *b.*—Pt.	Habeas Corpus Act	
1680				Invalides, Paris
1681				
1682				Chelsea Hospital
1683			The Rye House Plot	Town Hall, Guildford
1684				Hall, Winchester College
1685	James II., *dep.* 1688; *m.* (1) Anne Hyde; (2) Mary of Modena	John Sebastian Bach *b.*—M. Handel *b.*—M.	Insurrection of Monmouth. Battle of Sedgemoor	
1686				
1687			Declaration of Indulgence	
1688		Alexander Pope *b.*—Pt.	Invitation to William of Orange	Bluecoat School, Westminster
1689	William III., *m.* Mary of England	Richardson *b.*—W.		Hampton Court, 1689–1700
1690				
1691				
1692				
1693				
1694		Earl of Chesterfield *b*		
1695				Greenwich Hospital
1696				
1697		William Hogarth *b.*—P.		
1698				
1699		Joseph Chardin *b.*—P.		

A.=Architect. P.=Painter. Pt.=Poet. S.=Sculptor. W.=Writer. M.=Musician.

16th-Century Chart, p. 1. 18th-Century Chart, p. 160.

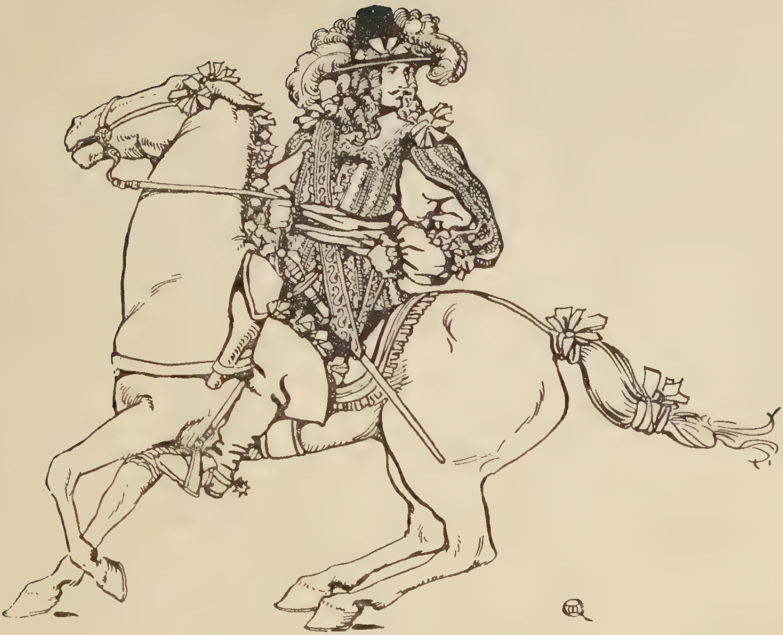


FIG. 61.—Horseman, time of Charles II.

CHAPTER II

SEVENTEENTH CENTURY

IT cannot be said that the Stuart period fulfilled the promise of the end of the sixteenth century. When Elizabeth died, conditions seemed to point to a peaceful and happy time ; yet in a few years the seeds of civil war had been sown. It may be of interest to see how this came to pass.

In the last chapter we dealt with Tudor rule, and there we saw how wise old Henry VII. bridged the gap between the Middle Ages and the Renaissance. When Henry VIII. came to the throne he had a magnificent inheritance, and devoted his early years to the pursuit of pleasure, with a little taste of military adventure ; it was only when he wanted to divorce his first wife, Katherine of Arragon, that, to obtain this end, he seriously concerned himself with politics. We need not elaborate all the details of Henry's fight with Pope and Legate, or seek to appraise him as monster or otherwise, but one fact is notable, that with all his wrong-doing and beastliness he never wholly lost the confidence of his people. The Tudors had a "hail-fellow-well-met" quality about them which appealed to English people. Henry may have been an old satyr, but he could smack a man on the back, or clout his head in a friendly way, that would have been impossible for any of the Stuarts, with the exception possibly of Charles II.; and even he perhaps would have cracked a joke instead.

The wars of Henry VIII. were of no great consequence, and most of his time and energy was spent in battle with, and breaking down of, that Church which had played so great a part in the development of England. Many great men lived in the reign, and Henry was helped by More, Wolsey, and Cromwell in different ways, though he used them all equally very ill.

Edward VI. died before he had time to break free from the leading-strings of Northumberland, and with his death poor Lady Jane Grey was involved in ruin.

Mary's reign was marked by a return to the old religion, but the hateful spirits of Persecution and Intolerance raised their heads again. The Smithfield burnings bred the spirit of bitter Puritanism.

When Elizabeth came to the throne conditions became much happier, and this entirely typical Tudor, with all her vanity and fickleness, her real stinginess, and other characteristics, came to mean very much to all the people of her time, who called her "Gloriana," and let her rule them in an absolute and despotic way. The task of steering the ship of State was a difficult one in those days: there was the long story of plot and counter-plot, which ended in the execution of Mary Queen of Scots, and so added another tragic figure to history. There was the equally long trial of strength with Spain, which finished with the destruction of the Armada; little wonder then that the capable Queen, who had so long a reign, and shared so many dangers with her people, should have won their love and loyalty.

The Tudors did their job magnificently, and when their line came to an end England stood well with the world ; no Dutchman burned our ships in the Medway, and we had produced a race of men whose names still make the blood tingle. It was because of all this that Englishmen put up with an absolute rule ; for the Tudors not only ruled, but served their people as well.

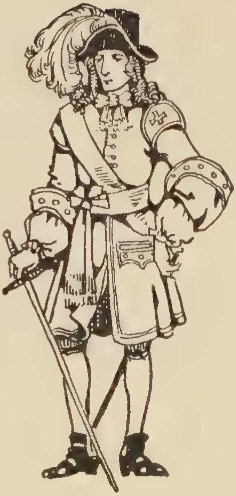


FIG. 62.—Officer, Fifth Foot, 1688.

When James I. came to the throne in 1603 he suffered from the disadvantage that he was not an Englishman. We talk now of a Briton, and the Scots, Irish, Welsh, and English pull together and think of Great Britain as their country, but not so the men of the seventeenth century, with ages of strife behind them ; to them James was a poor man coming into a rich inheritance, and a foreigner as well. So he could not emulate the intimate rule of the Tudors and was kept somewhat at arm's length ; also the fact that his mother, Mary Queen of Scots, had met her death in England, did not in all probability endear Englishmen to him.

It was in reality want of tact, as much as anything else, that brought Charles I. into the collision with his Parliament which resulted in his tragic death. As well, there was the failure to realize that a people so much alive and interested in things as the seventeenth-century men, would insist on their share in the government of their country. The collision was inevitable ; Cromwell was bound to win through, and to him must be given the credit for again winning for England that respect abroad which the Stuarts had thrown away. The Puritans would have been unpleasant people to live with, but they were strong men. Charles II. had a saving sense of humour, and little else, and James II.

deserted his inheritance, and left a shadowy series of Pretenders, who coloured romance but lacked grip. William of Orange was a man of one idea, and as such possessed drive—his one ambition being by hook or by crook to beat Louis xiv., instead of taking his money in Stuart fashion.

Leaving history now, we can find out what the seventeenth-century men and women looked like. During the reign of James i., bombasted breeches and the monstrous farthingale were still worn, but with Charles i. came a sudden reaction. The first man in the illustration belongs to this period. He is a Cavalier. His dress is rich, but simpler than that of the Elizabethan period. His hair is long, and the ruff has given place to a large lace-edged collar and cuffs. His coat fits loosely to the figure, and is braided and tagged round the waist. These tags were silken laces fastened to the breeches beneath, and drawn through eyelet holes in the tunic and knotted above; they answered the purpose of braces; stockings were also fastened to breeches in the same way. Sleeves were cut to show the shirt beneath, and a wide cloak was worn. Breeches were still full, but no longer padded, and two pairs of stockings were often worn—the outer pair shorter than the inner, and edged with lace, which showed above the top of the wide boot.

Ear-rings were fancied by the young beaux, who even painted their faces. The following is an interesting account of a little boy's clothes. His age was eight. He wore for winter a baize gown faced with fur; for high days his suit was of ash-coloured satin, doublet hose, stockings with silk garters, and roses all to match, with an embroidered girdle and a cloak of the same colour, trimmed with squirrel fur. He had also a taffeta pickadel and ruff, and his sword fastened with a green scarf. He wore out five pairs of shoes in the year.

Ladies' skirts, although full, were no longer stretched out on a frame, but were caught back to show an embroidered petticoat underneath. Satin and stiff silk, or velvet, were largely used for the dresses, which were cut low on the shoulder, and finished with a delicate muslin and lace collar, with cuffs to match. Long gauntlet gloves were largely worn, and fashionable ladies sometimes wore as many as three pairs, one on top of the other, each pair very beautifully embroidered. The hair was drawn off the face into a knot behind, and the side pieces fell in ringlets on to the shoulders. Masks were always worn by the Court ladies in public; it was considered immodest to appear without one. From this has come the term "barefaced."

Our second man is a Puritan—one of those who, protesting against the follies of the fashionable world, wore always the opposite of the prevailing mode. See his plain hat without a feather, his closely cropped hair, and his clothes of sombre hue. Notice, too, his collar and cuffs without lace, and the lack of any trimming on his coat and breeches. From this cropped head sprang the term "Roundhead," distinguishing the Puritans from the Cavaliers in the Civil War of 1640. His lady's dress is very simple too; dull in colour, lacking all trimmings, with plain collar and cuffs, and a large white apron. Fashionable women also wore occasionally small aprons of delicate silk and lace, though of course neither so large or plain as that of a Puritan. During the Commonwealth the more sober method of dress was general, but with Charles II. came a renewal of fine clothes and bright colours, and in the reaction from the dull garments of the time gone by, folks were very gay indeed. The last couple belong to this time. The lady's hair is arranged in masses of ringlets, but occasionally on elderly women were seen wigs, much curled, and standing up high above the forehead.

Bodices were now peaked, and the full sleeves were open in front and caught together with jewelled clasps. Skirts were wide and dresses were made of beautiful materials, either satins or rich silks.

The lady wears a wide cloak held with a jewel on one shoulder, and out of doors she would have a large hooded cloak, or sometimes a hood alone. Pepys says in 1665: "To church, it being Whit Sunday, my wife, very fine in a new yellow bird's-eye hood as the fashion is now." Masks have gone out of fashion.

John Evelyn in 1664 writes: "I now observed that women began to paint themselves, formerly a most ignominious thing."

Again, in his diary in 1666, he gives us some idea of ladies' dress of a more sporting character. He says: "The Queen was now in her Cavalier riding habit, hat and feathers and horseman's coat, going to take the air." Pepys gives us a more detailed account: "Walking in the galleries at Whitehall I find the Ladies of Honour dressed in their riding garbs with coats and doublets with deep skirts just for all the world like mine, and buttoned in their doublets up to the breast, with periwiggs and with hats, so that only for a long petticoat dragging under their men's coats, nobody could take them for women in any point whatever, which was an odd sight."

On the third man we can see that the tunic of Charles I.'s reign has given place to that which is the beginning of the coat and waistcoat, and that sleeves are no longer slit, but are turned back at three-quarter length with wide cuffs, showing his full shirt sleeves, edged at the wrist with a frill. Wide collars had gone out of fashion and were replaced by a small lace cravat; men carried muffs in the street, and we read in Pepys' diary that he took his wife's muff for his own use and bought her a new one—just the sort of thing the old villain would do. Breeches were edged with a deep lace frill and were rosetted at the knee; they were of the same colour as the coat. Stockings and shoes took the place of high boots, and the shoes were long, narrow, buckled, and very square in the toe. Wigs, long and much curled, were seen on every man. It is said that they came into fashion with the Restoration, for many men with the

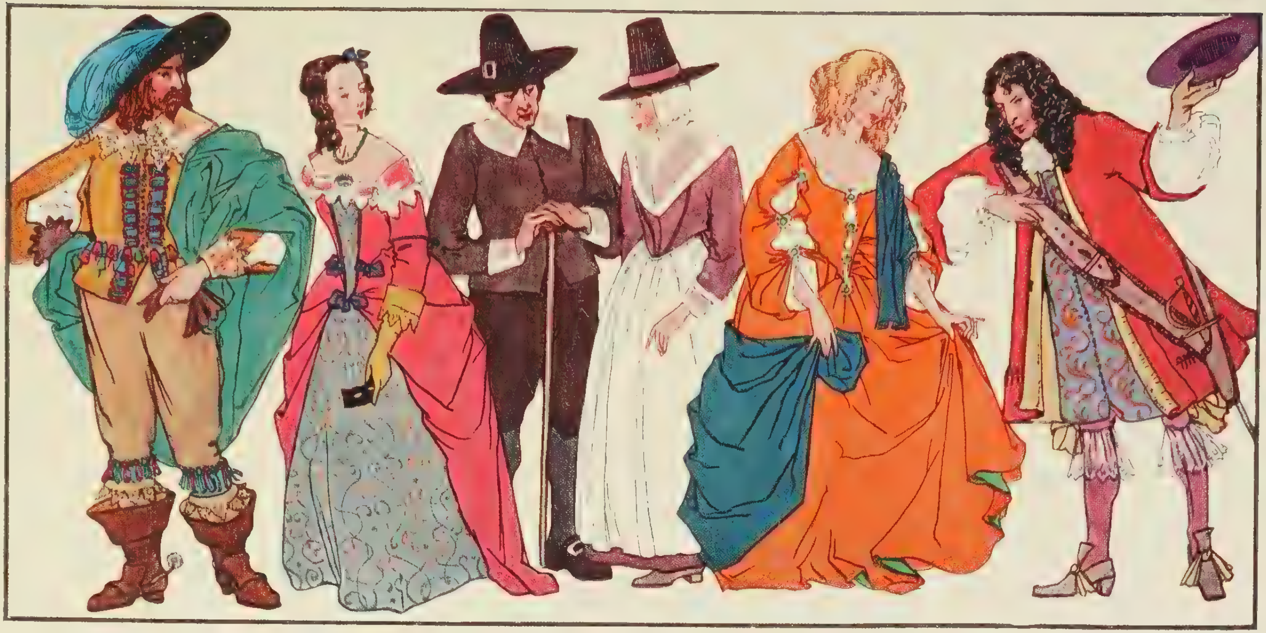


FIG. 63.- Costume. XVIIth Century.

XVIth Century Costume, opposite p. 6. XVIIIth Century Costume, opposite p. 168.

To face p. 96.]

cropped head of the Commonwealth desired to conceal their former principles and to imitate as nearly as possible the Cavalier love-locks ; so they wore wigs.

Little boys wore long coats nearly reaching to their ankles for ordinary wear, but when they were put into coat and waistcoat they were often made to wear corsets to make their long straight waistcoats set well.

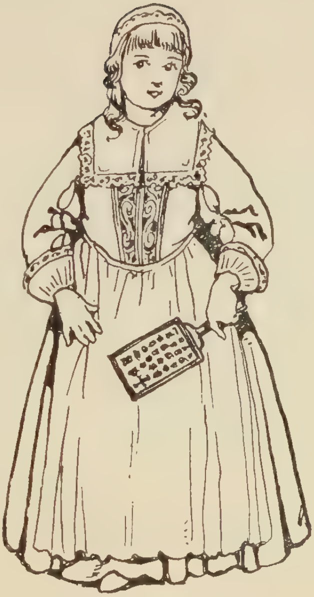


FIG. 64.—A Little Schoolgirl (1667) holding her Horn-book.

A charming letter written in the late seventeenth century and found in the *Lives of the Norths* gives an account of the breeching of a little boy Frank, of six years old. "You cannot beleeve the great concerne that was in the whole family here, last Wednesday, it being the day that the taylor was to helpe to dress little Frank in his breeches, in order to the making an everyday suit by it. Never had any bride that was to be drest upon her wedding night more hands about her, some the legs and some the arms, the taylor butt'ning, and others putting on the sword, and so many lookers on, that, had I not a ffinger amongst them I could not have seen him. . . . They are very fitt, everything, and he looks taller and prettyer than in his coats (petticoats). Little Charles reiyoced as much as he did, for he jumpt all the while about him, and took notice of everything. I went to Bury and bo't everything for another suitt which will be finisht upon Saturday. So the coats are to be quite left off on Sunday. . . . When he was drest he asked Buckle whether muffs were out of fashion because they had not sent him one."

Fig. 65 shows the dress of a small boy of 1633, before he was breeched. His tunic and skirt are of scarlet trimmed

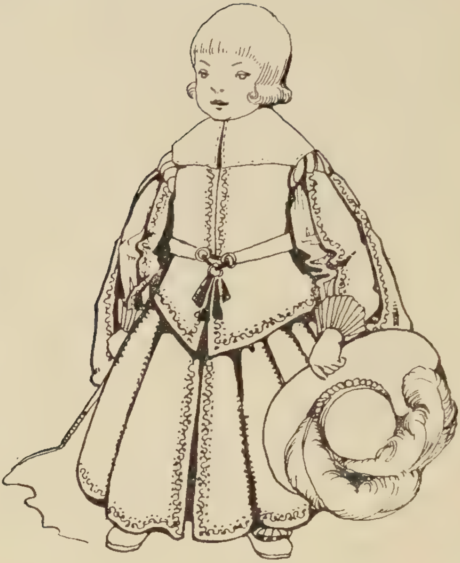


FIG. 65.—Small Boy of 1633.

with gold, and he has a white lawn collar and cuffs, and undersleeves of the same material which shows inside the open outer sleeve. Fig. 66 shows a baby in swaddling clothes taken from a tomb, dated 1665, in Ickenham church. Fig. 67 is the portrait of a widow, dated 1632.

Having gained some idea of the appearance of the people, we can now turn to the Navy, and here we shall find notable developments in shipbuilding; but if the ships were better, the sailormen, with a few exceptions, do not compare favourably with those of the sixteenth century. We know a great deal of their doings because of a diary to which we have already referred, written by Pepys, between 1660 and 1669, when he was a clerk in the Navy Office. Later on, in 1673, he was made Secretary of the Navy, when James II., then Duke of York, was Lord High Admiral. James was a good friend to the

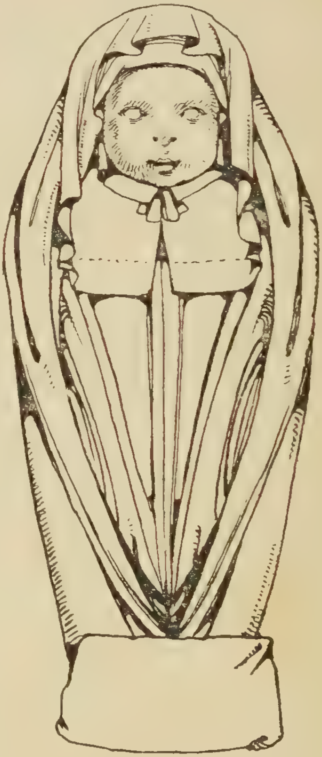


FIG. 66.—Baby in Swaddling Clothes (1665).

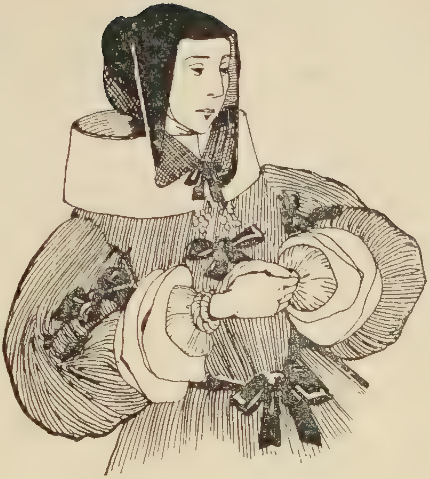


FIG. 67.—A Widow of 1632.

sailors, and was very ably helped by Pepys. His diary is of the greatest interest because it deals with all sorts of things besides Navy affairs, and is of the greatest importance for the sidelights so thrown upon history. The diary was written in a shorthand invented by Pepys, and evidently gave him a great deal of pleasure; here he put down all sorts of notes, not thinking they would ever be discovered, and so to-day we can really know what were the thoughts of a notable man in the seventeenth century. Curious that a book, written in such fashion, should be one of the most famous in the English language.

To go back to the beginning of the century. James I. was too mean to spend money on the Navy, and was content with the laurels gained in Elizabeth's time. Charles I. was more conscientious, and encouraged shipbuilding. It was during his reign (1637) that the *Sovereign of the Seas* was designed by Phineas, and built by Peter Pett, and we have selected this boat for our illustration, Fig. 68. Her length was 169 feet 9 inches, beam 48 feet 4 inches, and depth of hold 19 feet 4 inches, tonnage 1683. Remember that, before 1628, tonnage was reckoned by the space sufficient to stow a tun of wine = 42 cubic feet. After that date, it was length of keel × greatest breadth of beam × depth ÷ 100. The Pett family were naval architects and boat builders from the time of Henry VIII. to William and Mary, and we hear about them from Pepys. The *Sovereign* was considered a very wonderful boat, and saw service under

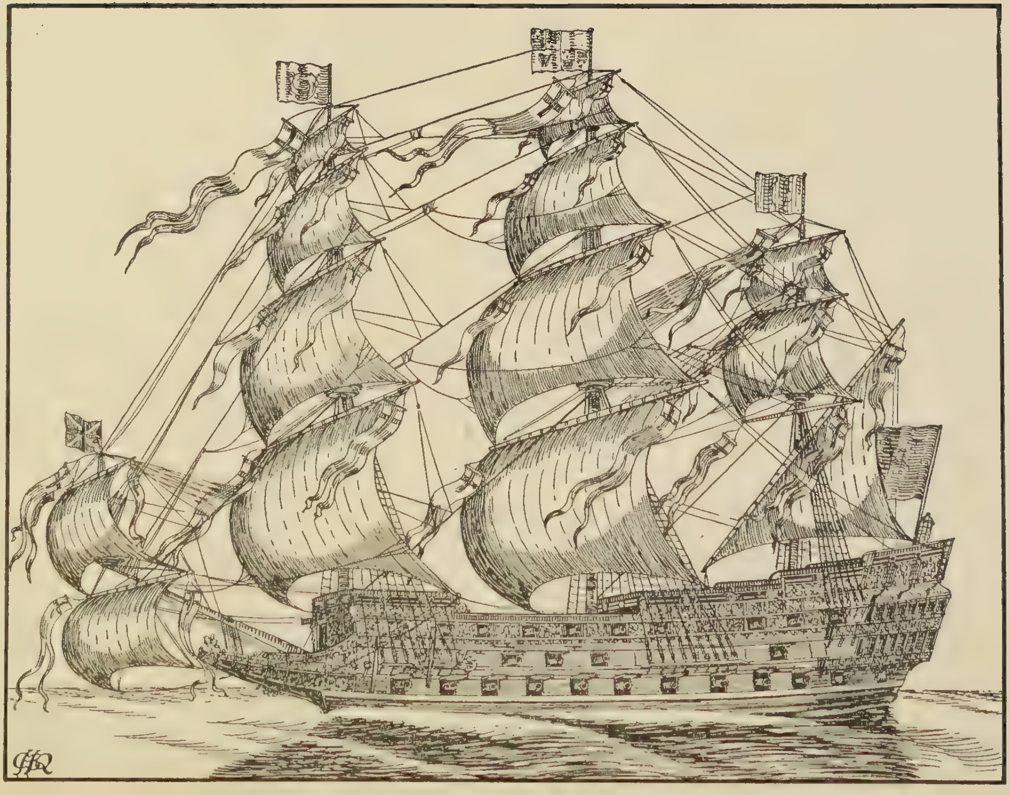


FIG. 68.—The *Sovereign of the Seas.*

Mediterranean Galley, p. 19. Galleon, p. 21. *Ark Royal*, p. 23. 18th Century Ship, p. 170. Clipper, p 172.

Blake. She was the first boat to carry royals and top-gallants on all masts. The cut of the sails should be noticed, and how they belly out much more than was the case later on. One lateen remains on the mizzen, but over this we now have square sails. There is a spritsail under the bowsprit, and an amusing square sail on the sprit topmast over it. It should be noticed that the lines of the hull still show a likeness to the galley: there is the same snaky build, with beak head and high poop. John Evelyn, the other great seventeenth-century diarist, writing of the *Sovereign*, says she was called the *Golden Devil* by the Dutch, from the amount of carving and gilding on her stern. She was remodelled in 1684 and called the *Royal Sovereign*, and finally was burnt at Chatham in 1696.

Charles at his death left the Navy, which as an instrument in Cromwell's hands was used to enforce respect for us abroad. The Dutch War of 1652–54 produced our great admiral, Robert Blake, who fought against Tromp and De Ruyter. The next Dutch War of 1665–67 found us very unprepared, as Pepys said: "For we do nothing in this office like people able to carry on a war." The Great Plague of 1665 of course handicapped our effort, but bribery and corruption was the order of the day and did far more harm than the Plague. Even Pepys, who was an honest man for the time, had his price, but excuses himself, when taking a present, by not looking at it, "that I might say that I did not know what there was in the bag." The Dutch sailed up to Chatham in 1667, and burned our ships there.

This was rather sad, for only a few years before they had given us the subject of our illustration, Fig. 69. This has another interest, because it shows the first vessel to which the name of "yacht" was given in England. Evelyn wrote in his diary, for October 1, 1661: "I sailed this morning with his Majesty in one of his yachts (or pleasure boats), vessels not known among us till the Dutch East India Company presented that curious piece to the King."

The "curious piece" arrived in England in this fashion. When Charles II. was recalled to England, he sailed to meet the English fleet in a Dutch yacht, escorted by twelve others. Charles remarked on the handiness of the little vessels which had been evolved on the water-ways of Holland. The Dutchmen, realizing that Charles, as King of England, would be a much more influential person than the exile they had known since 1649, asked him to accept a yacht which was then building, and which was sent to England subsequently. Charles acknowledged its receipt, writing in French, thus: "Maintenant vous avez encore rafraichie Nostre memoire par un nouveau present d'un Yaugh, des plus jolys et des plus agreables a nostre humeur qu'on auroit pu inventer." This letter was dated August 16, 1660. Pepys went to see the Dutch boat with Pett, the shipbuilder, on November 8, 1660, and noted that he was to build an English one to outdo it.

By January 13, 1661, Pett's yacht was so far advanced that Pepys could see it, and report that it was "a pretty thing, and much beyond the Dutchman's." Later we read of the yachts racing from Greenwich to Gravesend and back, attended by barges and kitchen boats. The Dutch boat was called *Mary*, and our illustration, Fig. 70, has been made from a drawing of the hull by W. Van de Velde, Jun., in the British Museum, and another by J. Storck, which shows its rigging. The subject is fully treated in the *Mariner's Mirror* for October 1919, vol. v., No. IV. Sir Thomas Lipton's *Shamrock*, launched this year (1930), is a lineal descendant of the *Mary*.

Figs. 73 and 74, from *Mr. Dummer's Draughts of the Body of an English Man-of-War*, about 1680, are interesting seventeenth-century parallels to the illustrations with which we are familiar to-day showing the insides of steamships. These are not, as a rule, works of art, whereas there can be no doubt that Mr. Dummer was a fine draughtsman.

The last Dutch War of the seventeenth century was

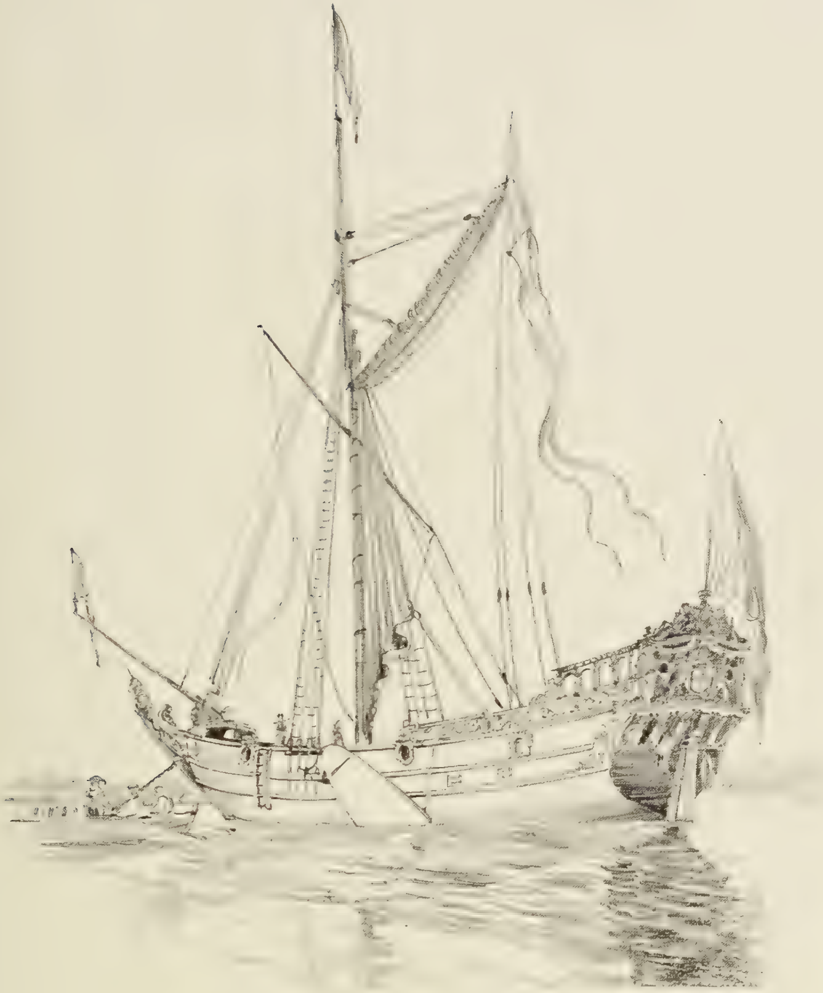


FIG. 69.—Charles II. "Yaugh."

[*To face p.* 102

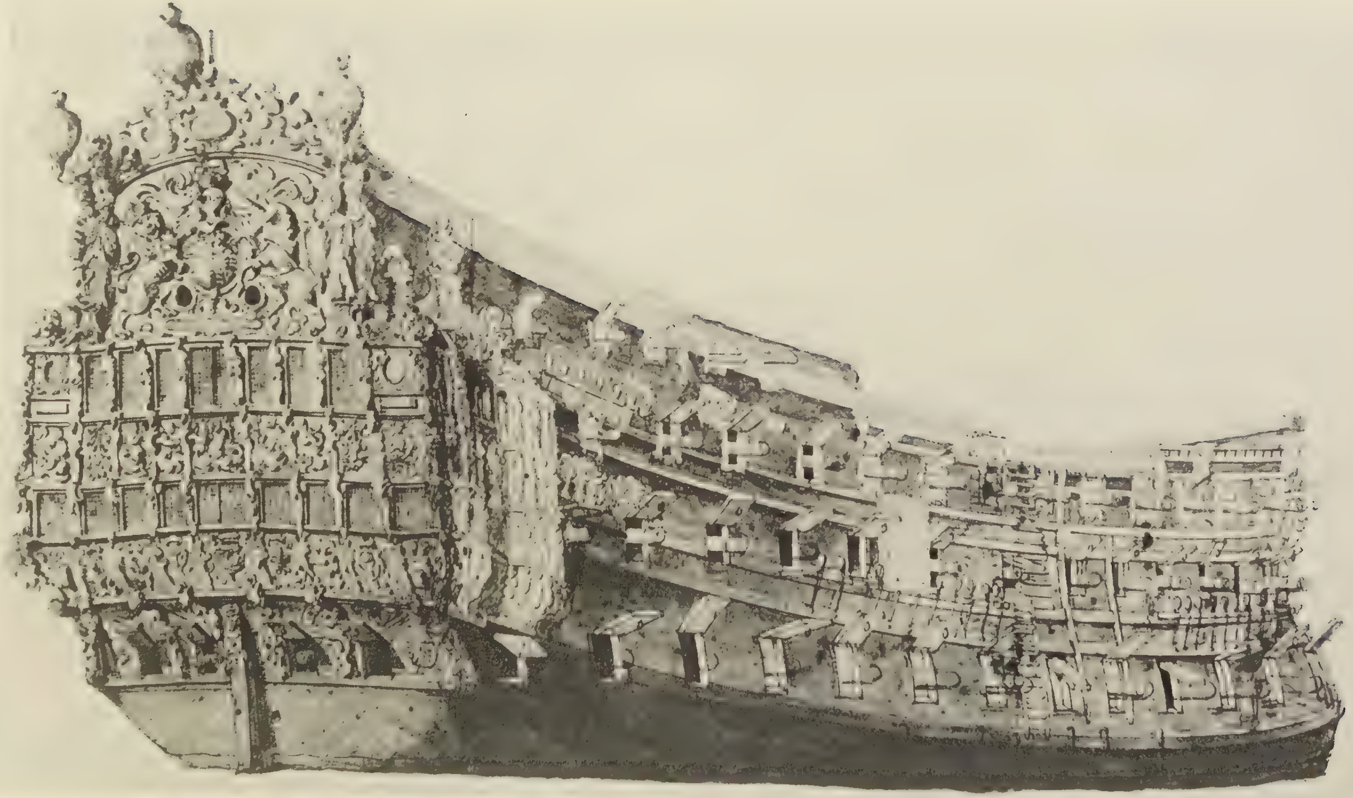


FIG. 70.—Stern of H.M.S. "London." From a Drawing by Van de Velde, Jun.

To face p. 103]

FIG. 71.—Schoolmaster, 1631.

between 1671–74, and the honours seem to have been pretty evenly divided with our sturdy foes. The most memorable result was that we gained New Amsterdam, and renamed it New York, after James, Duke of York, who was later on to be James II. The rivalry ceased with the accession of William and Mary. Evelyn has a note in his diary in 1683, which shows how bad things were at the end of Charles II.'s reign. "This summer did we suffer twenty French men-of-war to pass our Channel towards the Sound, to help the Danes against the Swedes, who had abandoned the French interest; we not having ready sufficient to guard our coasts or take cognizance of what they did; though the nation never had more, or a better, navy, yet the sea had never so slender a fleet."

The diary of Henry Teonge is very interesting for the light it throws on life inboard. Teonge was a Navy chaplain between 1675–79, and must have been a sporting parson, because he was fifty-four when he first went to sea; yet he declared, "no life at the shoare being comparable to this at sea, where we have good meate and good drinke provided for us, and good company, and good divertisments; without the least care, sorrow or trouble," which sounds as if times had been hard for him before. His first trip was in the *Assistance*. They started from the Thames, and at Dover the captain's wife, and other ladies, were put ashore "with 3 cheares, 7 guns, and our trumpets sounding." This practice led to a regulation: "And, forasmuch as the Harbouring of Women and Children on board his Ma^{ts}

Shipps in Ordinary may expose them to accidents . . . as well as Inconveniences of other kinds, We doe hereby strictly forbid the Lodgeing or keeping of any Women or Children on board the sd. Shipps on any pretence whatsoever." Teonge's description of the food is quite appetizing. Off Lisbon "our noble Capt. feasted the officers of his small squadron with 4 dishes of meate, viz., 4 excellent henns and a peice of pork boyled, in a dish; a giggett of excellent mutton and turnips; a peice of beife of 8 ribbs, well seasoned and roasted; and a couple of very fatt greene geese; last of all a greate chesshyre cheese." As they drank "Canary, Sherry, Renish, Clarett, white wine, syder, ale, beare and punch," one understands why the Captain is called noble.

The men's food was bread or biscuit, beer, beef, pork, peas, oatmeal, flour, and suet, butter, and cheese.

At Gibraltar, "every on that hath not yet beene in the Straites pays his dollar, or must be duckt at yard arme." Discipline was maintained; on Monday mornings boys who had misbehaved during the week past were "whipt with a catt with 9 tayles for their misdemeanurs, by the boarson's mate." Again, two men and a boy had "an iron pinn clapt closse into their mouths, and tyd behind their heads; and there they stood a whole houre, . . . an excellent cure for swearers"—but a rather rough one.

The *Assistance* helped at the blockade of Tripoli, and the boatswain died. "He had a neate coffin, which was covered over with on of the King's jacks, and his boarson's sylver whisle and chaine layd on the top betweene 2 pistolls crost with a hangar drawne. At his going off the ship he had 9 gunns, which were fyred at a minut's distance. And 8 trompetts sownding dolefully, whereof the 4 in the first ranke began and the next 4 answered, so that ther was a continued dolefull tone from the ship to the shoare, and from thence to the grave. Halfe the ship's company, with their musketts in the right posture, going after the corps, with all the officers of all the ships that were there. . . .

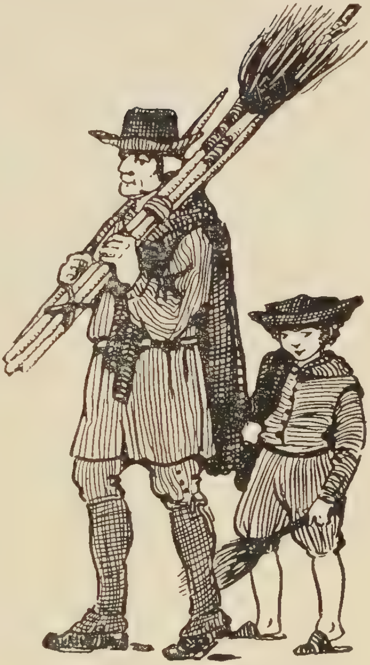


FIG. 72.—Sweep, 1688.

When he was buryed he had 4 peales of muskett shott. And as soone as we were out of the church yard the trumpetts sounded merry levitts all the way." On Christmas Day aboard ship the trumpeters tuned up outside the cabin doors, "playing a levite at each cabine doore, and bidding good morrow, wishing a merry Christmas"; for dinner they "had excellent good fayre; a ribb of beife, plumb puddings, minct pyes." On Twelfth Night "wee had a greate kake made, in which was put a beane for the King, a pease for the Queen, a cloave for the knave, a ragg for the slutt. The kake was cutt into severall peices in the great cabin, and all putt into a napkin, out of which every on took his peice as out of a lottery: then each peice is broaken to see what was in it, which caused much laughter." Nice old sailormen.

Herrick, the seventeenth-century poet, who was born in 1591 and died 1674, wrote a poem on "Twelfe Night, or King and Queene." Here are two verses:

"Now, now the mirth comes
With the cake full of plums,
Where Beane's the King of the sport here,
Beside we must know,
The Pea also
Must revell, as Queene, in the Court here.

"Begin then to chuse,
(This night as ye use)
Who shall for the present delight here,
Be a King by the lot,
And who shall not
Be Twelfe-day Queene for the night here."

Reverting to sailormen, it was in the reign of William and Mary that Greenwich Hospital was founded as a home for old seamen, and was built from the design of Sir Christopher Wren. John Evelyn was the first Treasurer. Attention began to be paid to lighting the coasts, and the first Eddystone Lighthouse was built 1694–98, but was destroyed by a great storm in 1703.

Leaving the sea and going ashore, the next illustration, Fig. 75, shows a house of the early part of Charles I.'s reign. That monarch was a great patron of the arts, and one of the first to start collections of pictures; with his French wife he probably led the way, and helped to make fashionable the new Renaissance style of architecture, of which we saw the beginnings in the last century. This particular house is interesting because, so far as its exterior is concerned, it does not jump a long way ahead of such houses as Blickling and Hatfield, built in James I.'s reign. It is still gabled, though the gables have as terminations the classical feature called a pediment; the general outline then follows on traditional lines, though the detail is more scholarly than before. The windows are glazed, with leaded lights in the form of casements, hinged at the sides like doors, not as sashes sliding up and down, but are grouped in a different way from those of the sixteenth century.

When we get to the inside of the house, Fig. 77, we find that, though the exterior has points of resemblance with Blickling and Hatfield, the interior has in reality jumped far ahead of these houses; so much is this the case that for perhaps the only time in our book the architecture and dress of the period do not go together—the latter has an old-fashioned look. It may be that the owner wished the outside of his house to be homely in character, but did not mind the interior being of the fashionable mode.

Inigo Jones, who did work of this character, was born in 1573 and died 1652, and must be reckoned as the first English architect of consequence. Thorpe, who lived in the reigns of Elizabeth and James, was working as early as

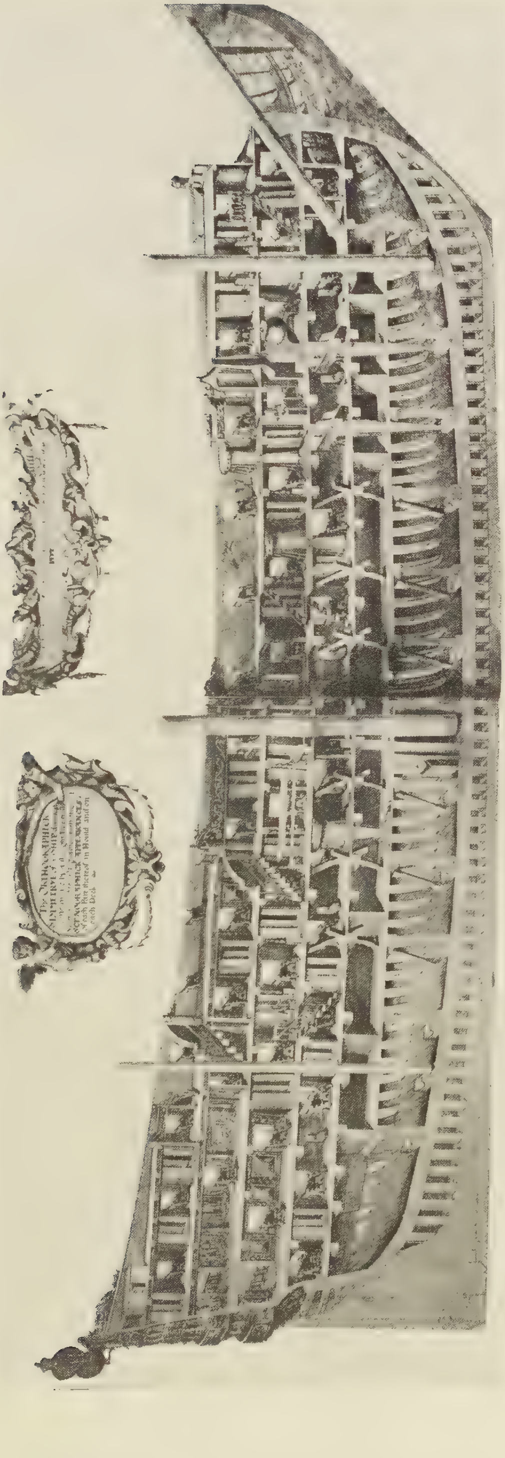


FIG. 73.—Combined photograph of Dummer's Longitudinal Section of a First-Rate.

[*To face p.* 106

To face p. 107]

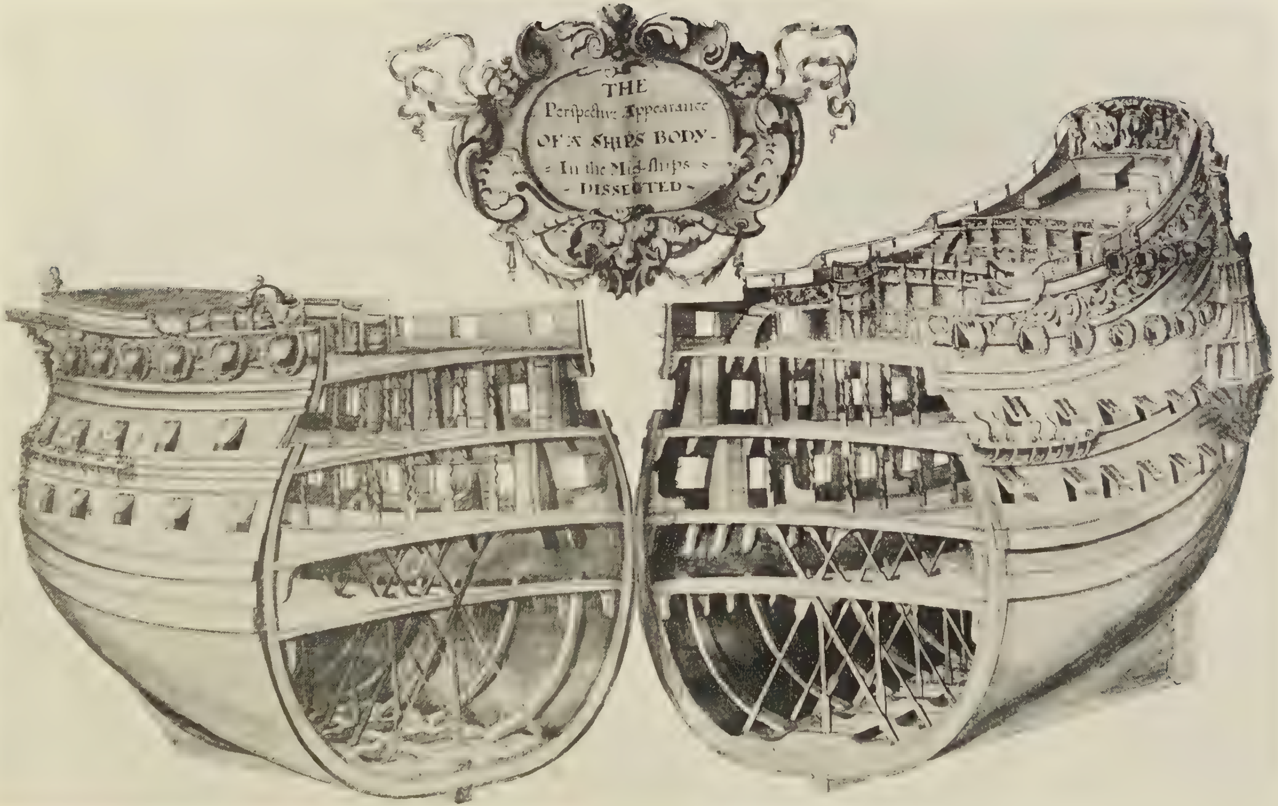

THE
Perspective Appearance
OF A SHIPS BODY
In the Mid-ships
DISSECTED

FIG. 74.—Combined photograph of Dummer's Midship Section of a First-Rate (*c.* 1680)

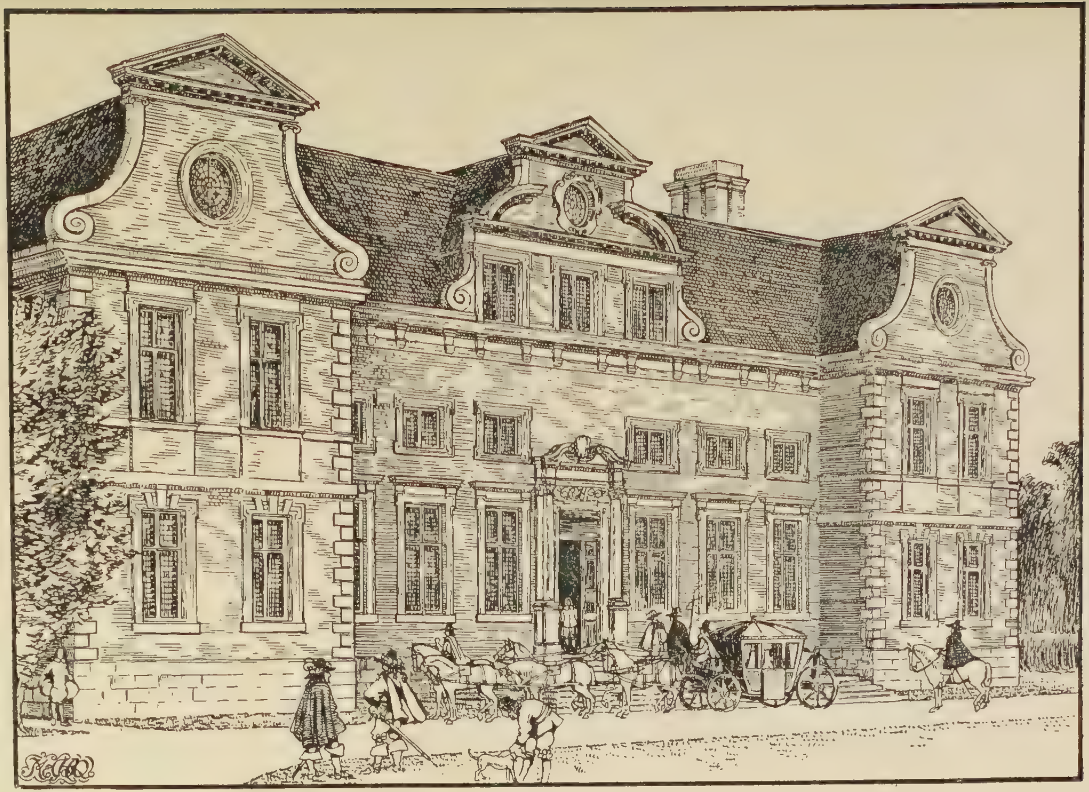


FIG. 75.—House of the Time of Charles I.

Timber-framed House, p. 33. 16th-Century House, p. 52. 18th-Century House, p. 191. 18th-Century Town House, p. 193.

Founded on Raynham Hall, Norfolk

1570, and Smithson, who died in 1634, have left collections of drawings of houses, but they must be thought of as belonging to the old school of building by a group of men associated together, each designing his own part of a traditional treatment, for which Thorpe, or Smithson, may have supplied the general lay-out. Jones, and his kinsman and pupil Webb, and the other architects of the Later Renaissance, designed the whole, and their work was very good and scholarly, if somewhat lacking in the interest which came of the earlier method. Talking of his early training, Inigo Jones said: "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy, where I applied myself to search out the Ruins of those ancient Buildings, which, in despite of Time itself and violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native country, I applied my mind more particularly to the study of Architecture." A second visit was paid in 1613–14, so Inigo Jones was well equipped to give the Renaissance definite shape; he designed the Banqueting Hall in Whitehall for James I., and this was finished in 1622. Boys and girls who know this building should study it, and realize that it is fully classical in style and modelled on the "Ruins of those Ancient Buildings" which Jones saw in Italy, and that it was the first of its kind in England. As such it is an astonishing production, and the fruit of a great mental effort — but Inigo was a genius, and to such all things are possible.

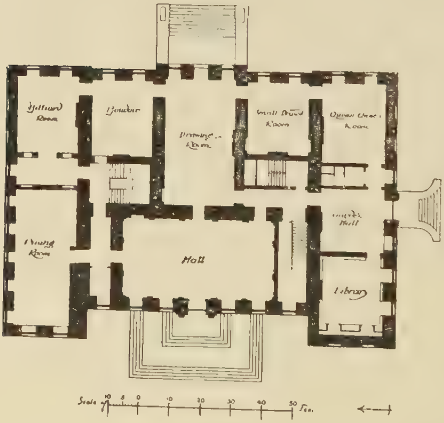


FIG. 76.—Plan of House shown in Fig 75.

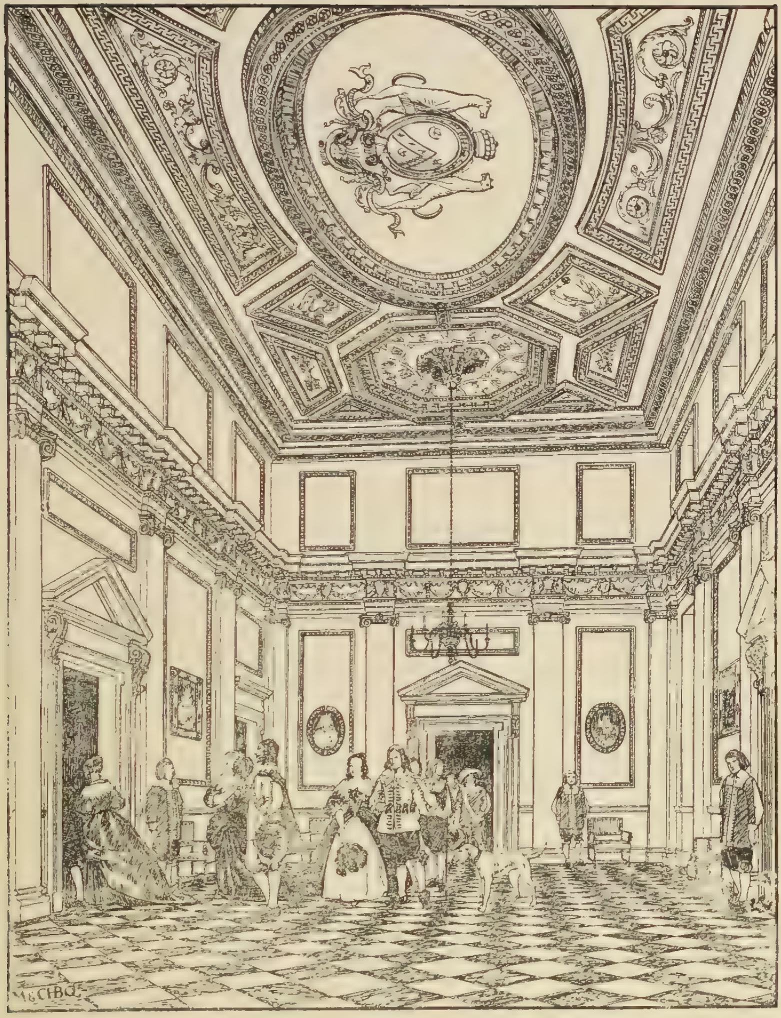


FIG. 77.—Hall of 17th-Century House.

Elizabethan Hall, p. 60. 18th-Century Hall, p. 197.

Founded on the Hall at Raynham Hall, Norfolk. The ceiling is later in date.

The hall of house, Fig. 77, has an enriched frieze on the walls, which very much resembles one on the exterior of the Banqueting Hall. The pilasters have "Ionic" caps, and the walls between are panelled with mouldings. The very richly modelled plaster ceiling is a later addition. The doorways have pediments over them, and the floor is in black and white marble. Jones did a very beautiful double cube room at Wilton about 1649, and was very successful with his interiors.

The plan of the house, Fig. 76, again marks a definite change. The hall now becomes a place of entrance only, and the whole arrangement is more modern in treatment. The kitchen and servants have been banished to the basement, and master and man no longer meet on common ground.

Sir Christopher Wren was a worthy successor to Jones and Webb; born in 1632, he first attracted attention as an astronomer and mathematician, and turned to architecture later on. Wren carried out the Sheldonian Theatre at Oxford between 1663–68. In the latter year he was appointed Surveyor to His Majesty's Works. Webb had hoped to obtain the appointment, but was not in favour through work done during the Commonwealth. All boys and girls know that Wren designed St. Paul's Cathedral, and many of the City churches rebuilt after the Great Fire of 1666.

But for this great disaster, the Renaissance church would be even rarer in England than it is, because we were so well provided with Gothic churches that there was no necessity for the seventeenth-century men to build new ones, except where, as in London, the old ones had been destroyed. In the new countries, like America, the churches built were of course Renaissance in design. In New England, for example, there are many very beautiful ones built in wood on the pattern of Wren's London churches, and very pretty they look, set on pleasant green lawns, and surrounded by timber-framed houses. In England, the country Renaissance church is very rare

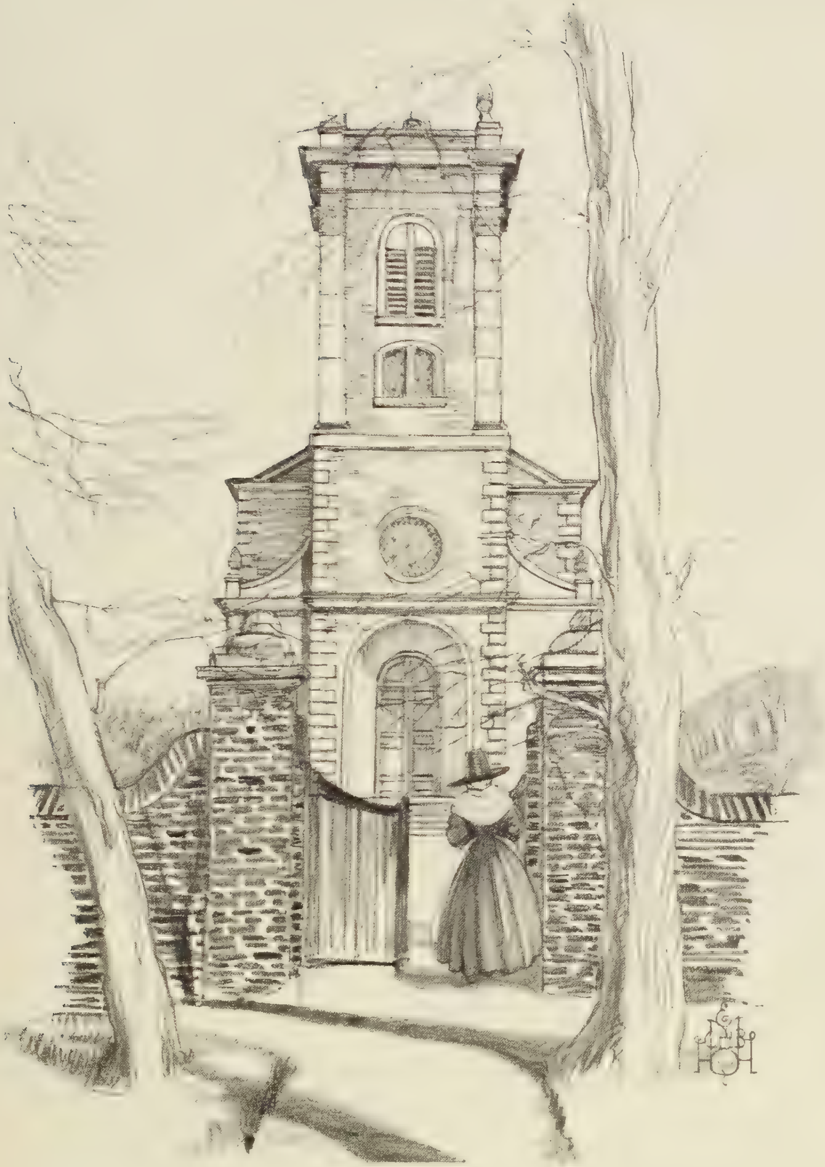


FIG. 78.—The Tower of Willen Church, Buckinghamshire.

[*To face p.* 110

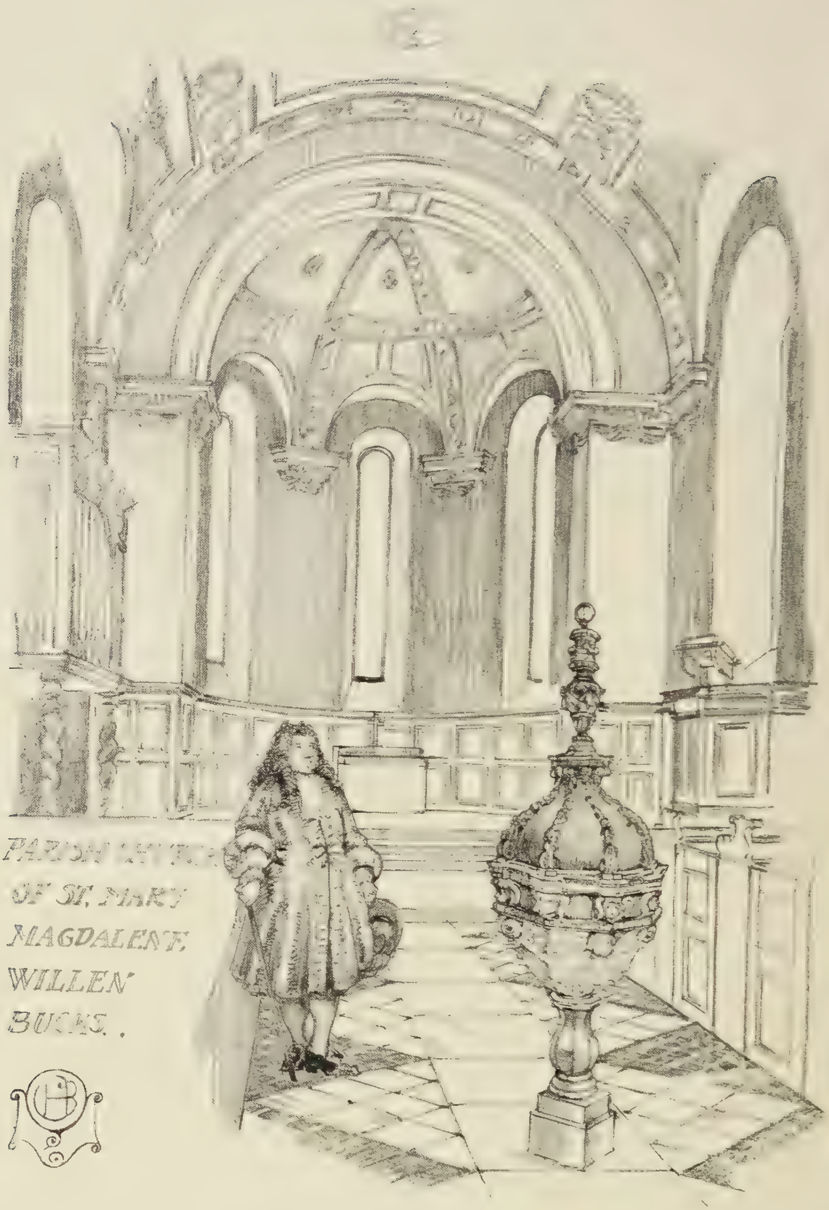

PARISH CHURCH
OF ST. MARY
MAGDALENE
WILLEN
BUCKS.

Fig. 79.—The Interior of Willen Church, Buckinghamshire.

To face p. 111]

indeed, and when one is discovered, it comes as rather a shock; somehow or other it seems out of place. Figs. 78 and 79 show such a church at Willen, in North Buckinghamshire, not far from Newport Pagnell. The Nave and Tower were built by Dr. Richard Busby, Headmaster of Westminster School, about 1680, and it is reported that Sir Christopher Wren was the architect. The chambers at the side of the tower were added a few years later, and in one was housed the Library presented by Dr. Busby. Both the outside of red brick and stone, and the inside, with the beautifully designed font and fine plasterwork, are thoroughly in the Wren manner, excepting only the apse, which was added in the nineteenth century. From the Tower an avenue leads down to the road, across which is the Parsonage. One can almost see the fine figure of Dr. Busby pacing up the Avenue, in his fine town clothes, to his fine town church, followed by the abashed yokels.

Still Willen church fits its period, as all good architecture does, and perhaps the period was not a very spiritual one. Pepys was a great church-goer, and a keen appreciator of a good sermon, though somewhat apt to have his attention distracted by the presence of a pretty woman in an adjoining pew. He would have been quite at home in Willen, but not quite so happy in such a setting as Wing or Stewkley churches a few miles away.

Fig. 80 shows a dining-room in a typical house, built at the beginning of William and Mary's reign. This room is a fine example of the work of the period. The walls are panelled in oak right up to the ceiling, and the latter is beautifully modelled in plaster. The carving is in the style of Grinling Gibbons, who did so much work for Wren.

Walls were not always panelled in wood. Evelyn has a note (1665): "Supped at my Lady Mordaunt's at Ashstead, where was a room hung with pintado, full of figures great and small, prettily representing sundry trades and occupations of the Indians with their habits" (pintado was printed cotton imported from the East Indies).

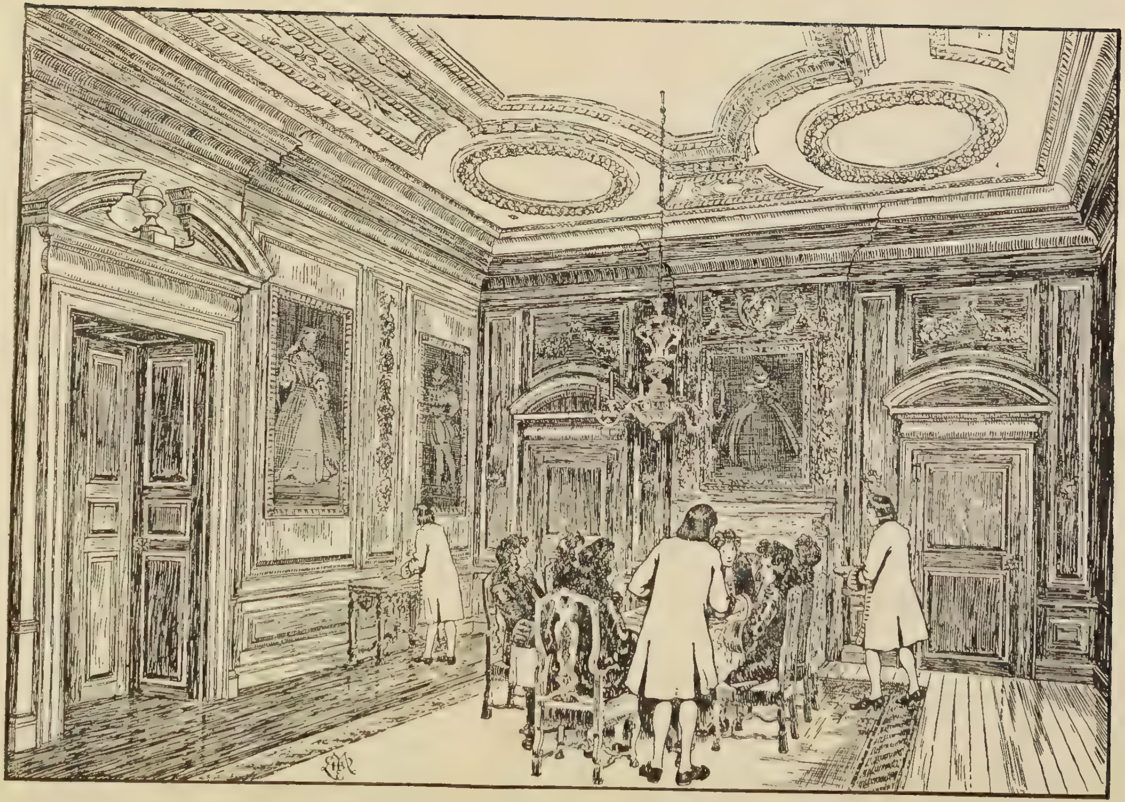


FIG. 80.—17th-Century Dining-Room.

Elizabethan Parlour, p. 56.

Founded on work at Belton House, Lincolnshire.

While we are writing about Wren and his work, we must take the opportunity of giving one of the love letters he wrote to Faith Coghill, who later was to become his wife. Surely it is a model of what such letters should be. Faith had dropped her watch in the water, and asked her lover to have it put in order.

"MADAM,—The artificer having never before mett with a drowned Watch, like an ignorant physician has been soe long about the cure that he hath made me very unquiet that your commands should be soe long deferred; however, I have sent the watch at last and envie the felicity of it, that it should be soe neer your side, and soe often enjoy your Eye, and be consulted by you how your Time shall passe while you employ your hand in your excellent workes. But have a care of it, for I put such a Spell into it that every Beating of the Ballance will tell you 'tis the pulse of my Heart which labours as much to serve you and more Trewly than the watch; for the watch I believe will sometimes lie, and sometimes perhaps be idle and unwilling to goe, having received so much injury by being drenched in that briny bath, that I dispair it should ever be a Trew Servant to you more. But as for me (unless you drown me too in my Teares) you may be confident I shall never cease to be, Your most affectionate, humble servant,

"CHR. WREN."

Now for the staircase. Once the designers had accustomed themselves to the wooden staircase, they rapidly altered and improved it in a variety of ways. The sixteenth century type has two flights, side by side, and this construction is called "dog-legged," because the two flights together were supposed to follow the shape of a dog's leg. In the seventeenth-century design we illustrate, Fig. 81, the flights are arranged round a central well-hole with a better result, but the constructional details are much the same. The balustrade, formed of a pierced and vigorously carved acanthus scroll, is very decorative. This pattern was never very general, but examples are to be found at Thorpe Hall, Peterborough, built by Webb about 1650–6,

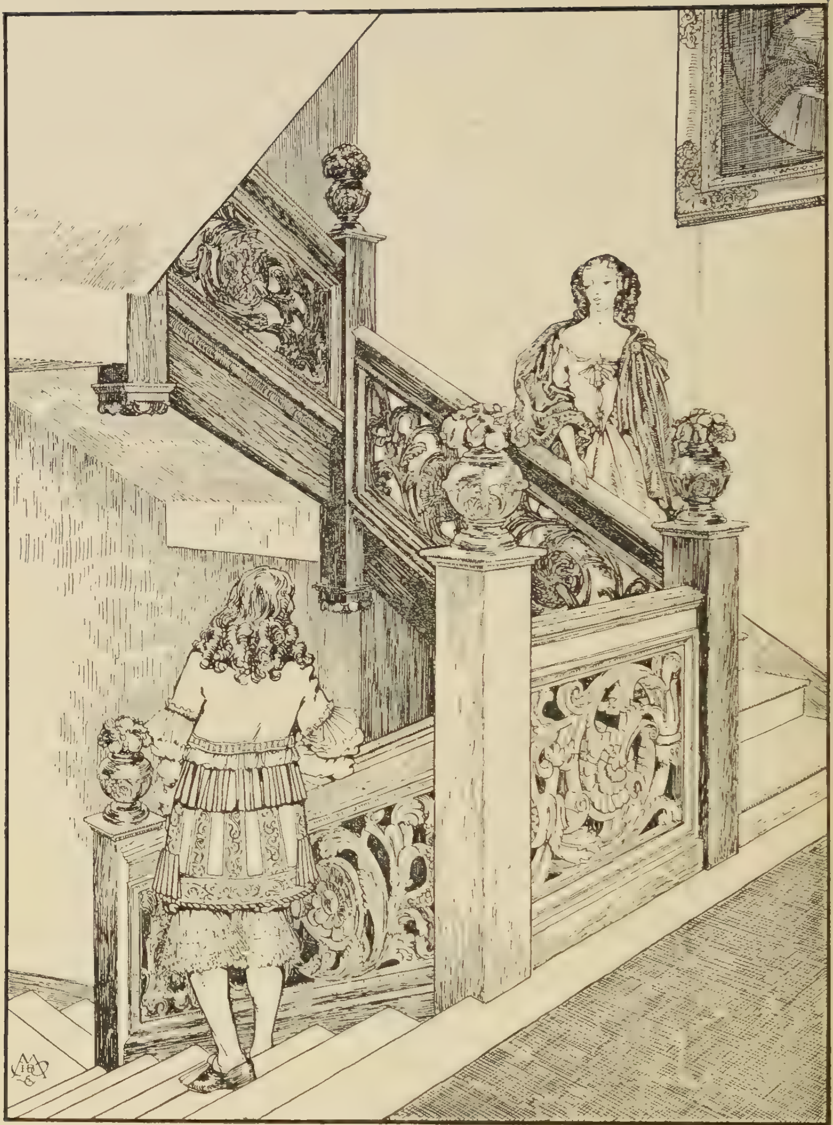


FIG. 81.—Staircase in Charles II.'s Reign.

16th-Century Staircase, p. 54. 18th-Century Staircase, p. 199.

In a house in Guildford High Street.

Durham Castle, a house at Eltham, Kent, about 1660, and a particularly fine one at Tythrop House, Oxfordshire, which is later in date.

The man on the staircase is worth noting, in that he is wearing a costume which came suddenly into fashion in the reign of Charles II., and as suddenly disappeared a very short time after. Evelyn speaks of it in his diary as "the Eastern or Persian fashion of dress"; and Pepys, in 1666, mentions it thus: "This day the King begins to put on his vest . . . being a long cassocke close to the body, of black cloth, and pinked with white silk under it and a coat over it, and the legs ruffled with black riband like a pigeon's leg . . . but it is a very fine and handsome garment." Again: "the Court is all full of vests." After this is an amusing little piece of gossip. Pepys says: "Mr. Batelier tells me the news, how the King of France hath, in defiance to the King of England, caused all his footmen to be put into vests, and that the noblemen of France will do the like." This was probably the cause of the costume being suddenly given up in England.

The seventeenth century was a splendid period for beautiful furniture.

Our next illustration, Fig. 82, is of a bed, but we are not very sure that it looks like one. It was drawn in this way to show the great height, which was one of the seventeenth-century developments. The first upholstered beds started with square tops (following the lines of the oak cornices, as Fig. 38), with valances, and plumes of ostrich feathers at the angles. After Charles II. cornices were added, and became very elaborate, then in Queen Anne's time designs became simpler. The one illustrated is of the time of William and Mary; the cornice of the tester, or top, and the pillow board are shaped in wood, and covered with damask or velvet glued on. The hangings were of figured velvets, or damasks of splendid pattern. The valances were edged at first with fringes, and then later with galon or braid. Head valances are those hanging from the tester;

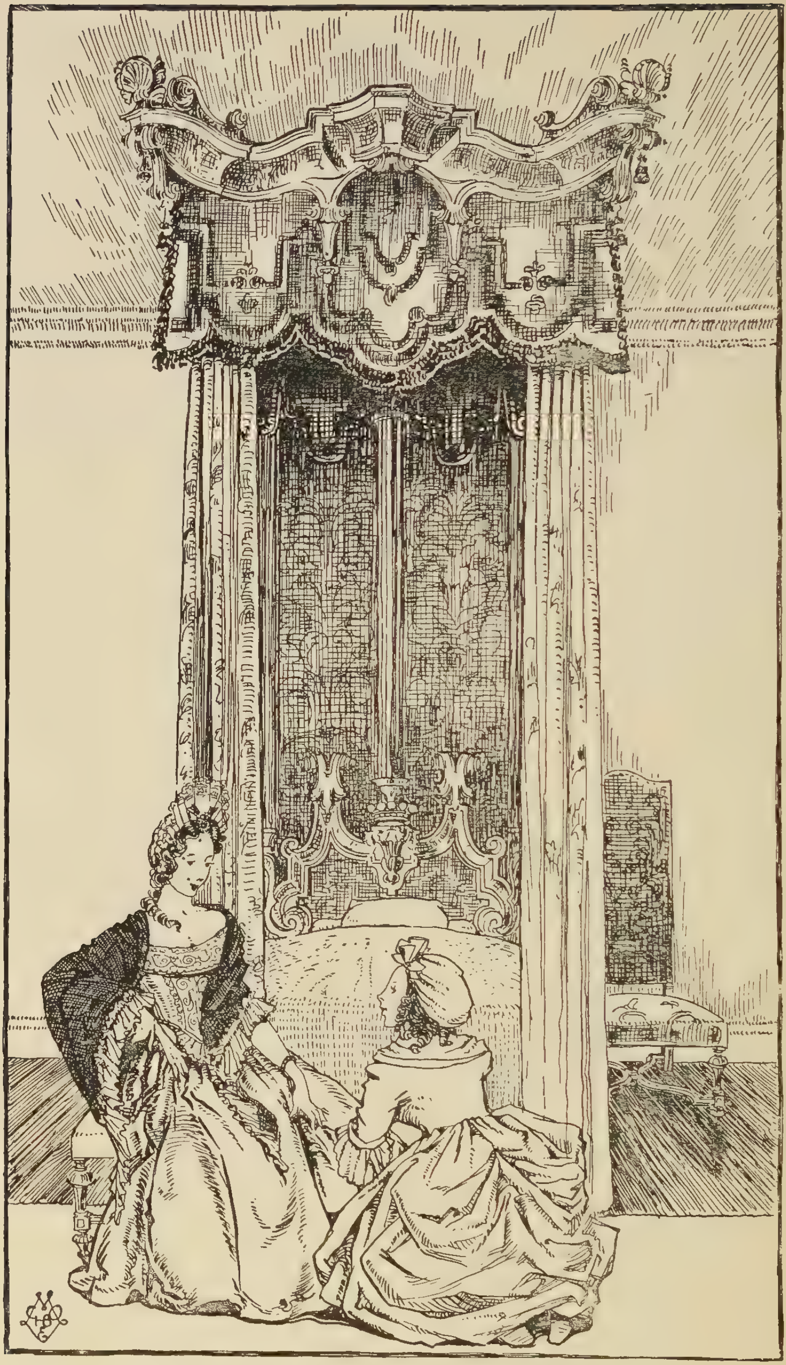


FIG. 82.—Bed of the Time of William and Mary.

16th-Century Bed, p. 58. 18th-Century Bed, p. 201.

basses, those on the bed itself; bonegraces, the curtains over the head at the back of the bed; cantonnières closed the joint at the angles of the head valances. The colour schemes were very beautiful: blue and silver, green and silver, rose and crimson damasks, olive green and rose on a cream ground.

In Evelyn's diary, 1662, we find that "The Queen's bed was an embroidery of silver and crimson velvet, cost £8000, being a present made by the States of Holland. . . . The great looking-glass and toilet of beaten and massive gold was given by the Queen Mother." Pepys, in 1665, wrote: "Where though I lay the softest I ever did in my life, with a down bed, after the Danish manner upon me, yet I slept very ill." Another entry, in 1666, is interesting: "I home late to Sir W. Pen's (his neighbour), who did give me a bed, but without curtains or hangings, all being down. So here I went the first time into a naked bed." People really used the curtains, because the rooms were being made loftier and the fireplaces were smaller than in the earlier times, so they felt chilly.

The Dutch influence was very marked at this time, both on architecture, dress, and furniture, and a good deal of the latter was imported from Holland. Such a source must be looked for with the fine old walnut cabinet illustrated as Fig. 94.

We will now turn to another diary, which is not nearly so well known as Pepys', but very interesting because it gives the woman's point of view. Celia Fiennes was a lady who lived in the time of William and Mary, and journeyed up and down England on horseback. Like Pepys and Evelyn, she was consumed with curiosity, and fortunately for us wrote of all the everyday things she saw. Another thing to note is, that Celia was not at all interested in old houses. Haddon Hall and Penshurst are dismissed with a few words. What she liked was a nice new house, and she describes these as being of the "London mode."

She gives a note of Lord Chesterfield's house at Bradby:

"Ye front have something surpriseing in it; its all of free stone wch is dipt in oyle that adds a varnish to its Lustre."

The houses were beautifully furnished. Here are some notes of Lord Orfford's house near Newmarket: "The whole house is finely furnish'd with differing Coulld Damaske and velvets, some ffigured and others plaine, at Least 6 or 7 in all Richly made up after a new mode. In ye best drawing-roome was a very Rich hanging gold and silver and a Little scarlet, mostly tissue and brocade of gold and silver and border of green damaske round it; ye window Curtain ye same green damaske, and doore Curtains. There was no Looking glass but on ye Chimney piece and just opposite in ye place a looking glass used to be was 4 pannells of glass in Length and 3 in breadth set together in ye wanscoate." Other rooms were "well wanscoated and hung and there was ye finest Carv'd wood in fruitages, herbages, gumms, beasts, fowles, &c, very thinn and fine all in white wood with out paint or varnish." "There was a great flower pott Gilt Each side the chimney in the dineing Roome for to sett trees in." Another house had a billiard table.

Celia must have been a practically minded woman, because she notes details of Baths and water supply. Sir John St. Barbe's house, between Southampton and Romsey, "into a backyard where is a Bathing house and other necessarys"—"There is a water house that by a Wheele Casts up the Water out of ye River just by, and fills ye pipes to Serve all ye house and to fill ye bason designed in the middle of the Garden with a spout in the middle."

At Chatsworth "there is a fine Grottoe all stone pavement Roofe and sides, this is design'd to supply all ye house with water besides severall ffanceyes to make diversion. Within this is a batheing roome, ye walls all with blew and white marble—the pavement mix'd, one stone white, another black, another of ye Red vaned marble. The bath is one Entire marble all white finely veined with blew and is made smooth, but had it been as finely pollish'd as some it would have been the finest marble that Could be seen. It was as deep as ones middle on the outside, and you went down steps into ye bath big enough for two people. At ye upper End are two Cocks to let in one hott, ye other Cold water to attemper it as persons please—the Windows are all private Glass."

How they heated the water we cannot say—probably in a large copper.

Great attention was paid to the design of gardens, and these generally included some hydraulic jokes.

At Wilton, near Salisbury, there was a Grotto in the garden "garnished with many fine ffigures of ye Goddesses, and about 2 yards off the doore is severall pipes in a line that with a sluce spoutts water up to wett the strangers —in the middle roome is a round table and a large Pipe in the midst, on which they put a Crown or Gun or a branch, and so yt spouts the water through ye Carvings and poynts all round ye roome at ye Artists pleasure to wet ye Company—there are figures at Each corner of ye roome that Can weep water on the beholders"; other devices brought rain from the roof. In smaller rooms water was contrived to bubble through pipes and imitate "ye melody of Nightingerlls and all sorts of birds," but when the curiosity of strangers was engaged and they moved into the room, they were drenched with water from another line of pipes. We like to think of the seventeeth-century folk standing round waiting for the joke to come off.

Celia first saw orange trees at Sir John St. Barbe's house near Southampton and again at the Earl of Chesterfield's house at Bradby, in Derbyshire. "Beyond this Garden is a Row of orange and Lemon trees set in ye ground, of a man's height and pretty big, full of flowers and some Large fruit almost Ripe: this has a pent house over it which is cover'd up very Close in the winter."

Here are some notes on food:

They ate coarse fish—"In this parke is severall ponds wch affords good ffish, as does ye moate and ye Trent, as trout, Eeles, tench, perch, etc., the largest perch I ever saw just Caught and dress'd immediately wch Eates in perfection."

"Charr ffish . . . wch they pott with sweete spices. They are as big as a small trout, Rather slenderer and ye skinn full of spotts, some Red Like the finns of a Perch and the inside flesh Looks as Red as any salmon if they are in season; their taste is very Rich and fatt tho' not so strong or Clogging as the Lamprys."

In Westmorland Celia saw oat clap bread being made. "They mix their flour with water, so soft as to rowle it in their hands into a ball, and then they have a board made round and something hollow in the middle"; the dough was clapped into this, and then "drive it to ye Edge in a Due proportion till drove as thinn as a paper and still they Clap it and drive it round, and then they have a plaite of iron same size with their Clap board, and so shove off the Cake on it and so set it on Coales and bake it; then Enough on one side they slide it off and put the other side . . . they have no other sort of bread unless at market towns."

This sounds good. In Cornwall she met West-Country tarts, which was an "apple pye with a Custard all on the top, its ye most acceptable entertainment it Could be made me. They scald their creame and milk in most parts of those Countrys, and so its a sort of Clouted Creame as we Call it, with a Little sugar and soe put on ye top of ye apple Pye. I was much pleased with my supper tho' not with the Custome of the Country wch is a universall smoaking, both men, women, and children have all their pipes of tobacco in their mouths and soe sit round the fire smoaking."

Here is an odd way to make soap. They burnt fern or bracken and then took the ashes "wch they make fine and Rowle them up in Balls and so sell them or use them all ye year for washing and scouring, and send much up to London."

Celia went to Tunbridge Wells to drink the water;

and she bathed at Bath, and this is how she did it. There was a cross in the middle of one bath with seats round it for gentlemen, and round the wall were arches with seats for the ladies, with curtains in front. They all sat up to their necks in the water. There was a gallery around the top for the Company to come and view the proceedings. In the King's bath the water was hotter and you could have it pumped on you. If you did you wore a broad-brimmed hat. The ladies bathing wore garments, made large with great sleeves like a parson's gown, of a fine, stiff yellow canvas—" the water fills it up so that its borne off that your shape is not seen." The gentlemen had drawers and waistcoats of the same material. To go out of the baths the ladies passed within a door and went up steps and let their canvas bathing clothes slip off; meanwhile their maids put " a garment of flannell made like a Night-gown with great sleeves over your head, and ye guides take ye taile and so pulls it on you Just as you rise ye steps, and yr other garment drops off so you are wrapped up in ye flannel and your nightgown on ye top, and your slippers, and so you are set in chaire which is brought into ye roome. Ye chaires you go in are a low seate and with frames round and over yr head and all cover'd inside and out with red bayes and a Curtaine drawn before of ye same wch makes it Close and warme; then a couple of men with staves takes and carryes you to your lodging and sets you at yr bedside where you go to bed and lye and sweate some tyme as you please."

One constant detail in Celia's diary is the badness of the roads. The hard high roads of the Romans on which the legions marched were so neglected that Watling Street is described as being " deep heavy ground." Again, near Leicester was " very deep bad roads . . . I was near 11 hours going but 25 mile." Celia mentions that in Lancashire " they have one good thing . . . that at all Cross wayes there are posts with hands pointing to each road with ye names of ye great town or market towns that it Leads to."

This was not general, because in Derbyshire Celia had to hire guides. Ordinary folk could not help you, because they knew not above 2 or 3 miles from their home. The roads seem to have been safe, because our traveller only once suspected that two rough fellows were highwaymen, but they did her no harm.

Where the roads were so bad, pack-horses were used for the trade and industry, which was still very primitive but beginning to develop. Here is the description of a Coal Mine at Chesterfield in Derbyshire: "They make their mines at ye Entrance Like a Well and so till they Come to ye Coale then they digg all the Ground about where there is Coale and set pillars to support it, and so bring it to ye well where by a basket Like a hand barrow by Cords they pull it up—so they Let down and up the miners with a Cord."

Kent and Sussex were still the Black Countries, and the iron-ore found there was smelted with charcoal. There, as Celia says, "when they have lighted ye fire for to Cast bells or guns they must be Cautiously blowing, and ye mettle will be apt to fall down on the nose of ye bellows and harden; that if it be not still Cleared off, would quickly damm up the fire and put it out."

Perhaps this trade led to the old proverb that "A yeoman of Kent with one year's rent Could buy out ye Gentleman of Wales and knight of Sscales and a Lord of ye North Country."

Celia tells us how tin was mined in Cornwall, fine flowered silks were woven in Canterbury, crapes, calamanco, and damasks in Norwich, serges in Exeter, stockings in Nottingham, paper in Kent, baize at Colchester.

She describes the manufacture of serge at Exeter. The yarn was spun by the spinners, who brought it to market and sold it to the weavers, who wove it on their own looms. They sold the woven serge to the fullers, who put it into the fulling mills. Here it was turned round and about by "Huge notched timbers like great

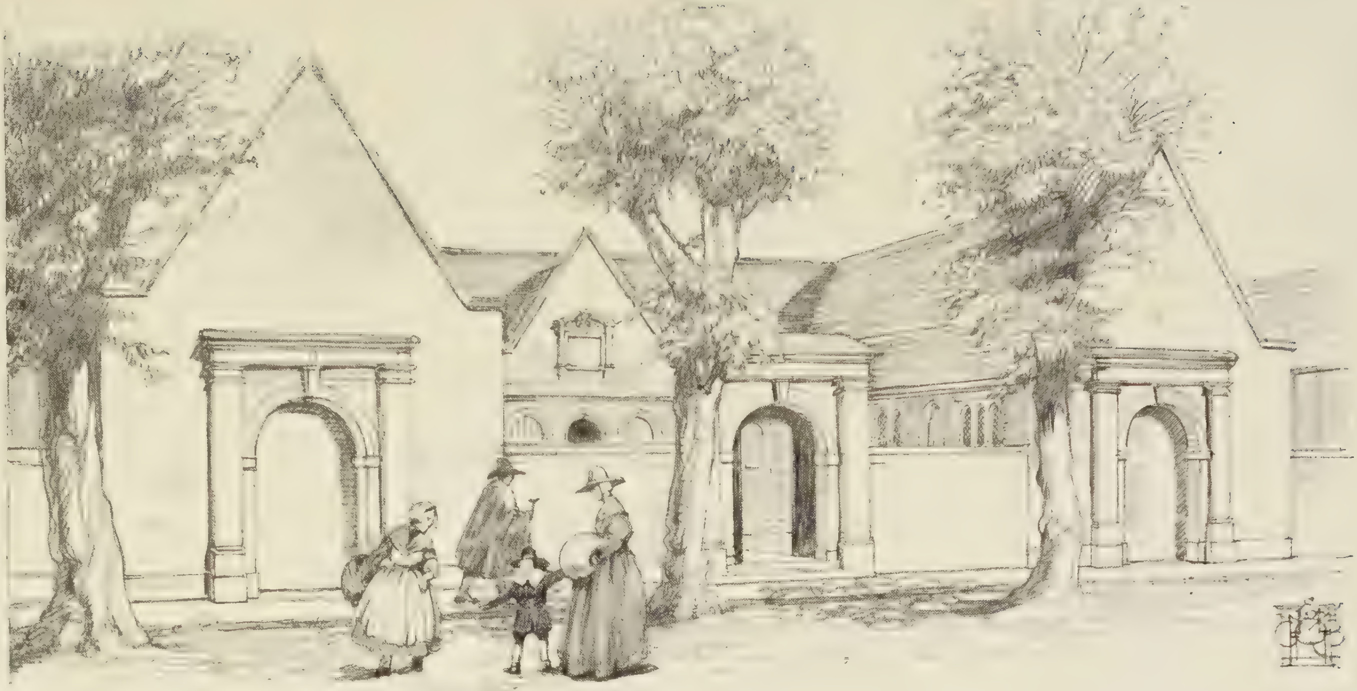


FIG. 83.—The Alms Houses at Amersham, Buckinghamshire.
Built by Sir Wm. Drake, 1657.

[*To face p.* 122

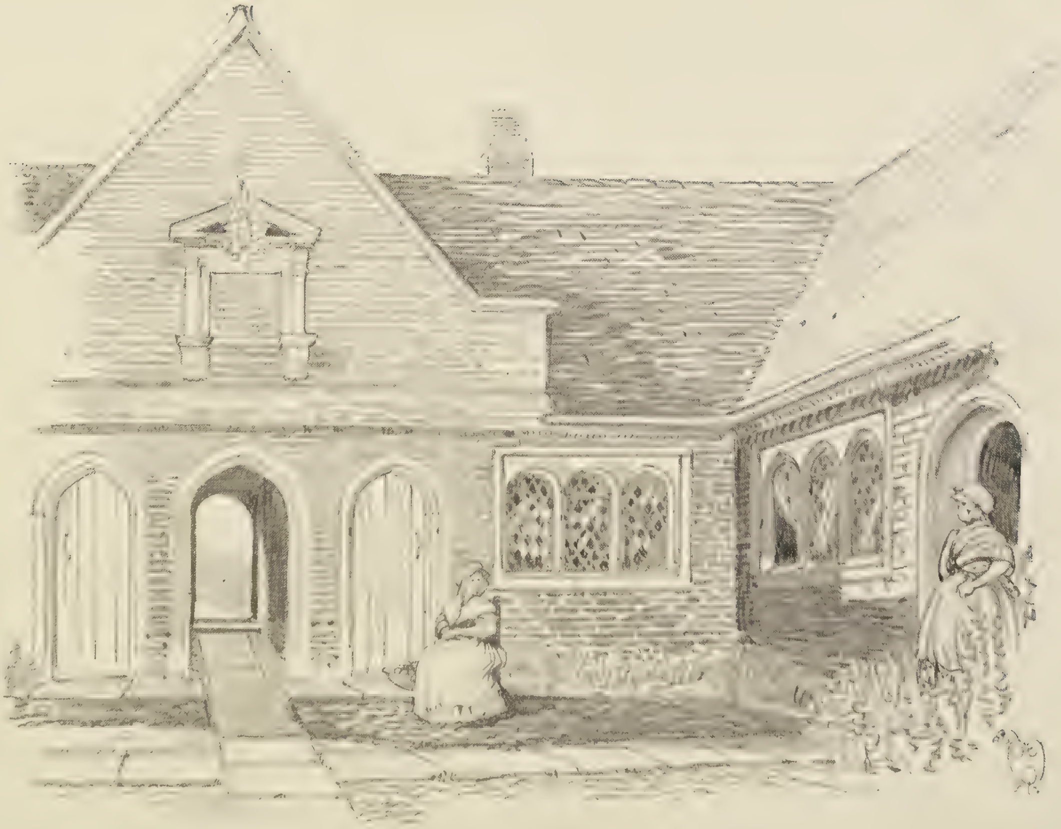


FIG. 84.—The Courtyard of the Almshouses at Amersham, Buckinghamshire.

To face p. 123]

teeth" in vats of a mud made of fuller's earth, to remove the oil and grease. "When they are thus scour'd they drye them in racks strained out wch are as thick set one by another as will permitt ye dresses to pass between, and huge large fields occupy'd this way almost all the round the town wch is to the river side." The knots were then picked out, and the serge folded, with a paper between each fold, and put in a screw press, which had a coal fire on the top plate. Some serges were dyed, but those for London were white. This gives an excellent idea of how manufacture was carried on by a number of people, each working in their own workshops.

Our quotations from the diary have been taken from *Through England on a Side Saddle* (The Diary of Celia Fiennes), by the Hon. Mrs. Griffiths: Field & Tuer, 1888.

Figs. 83 and 84 show a very jolly group of almshouses at Amersham, Bucks, built by Sir William Drake during the Commonwealth. We do not know if Celia ever saw these in her travels, but if she had, we expect she would have considered the design rather old-fashioned. The flavour of Tudor times remains in the shape of the arched windows, and doors, and the gabled ends. Celia preferred a more full-blooded Renaissance treatment. At the dissolution of the Monasteries, many poor people, who had looked to the monks for support, were left stranded, so it became the fashion for pious people to build almshouses where the poor could find a

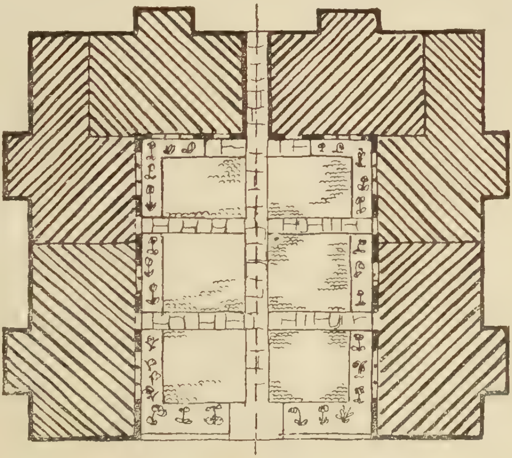


FIG. 85.—Plan of Almshouses at Amersham.

Nº 34 SONG

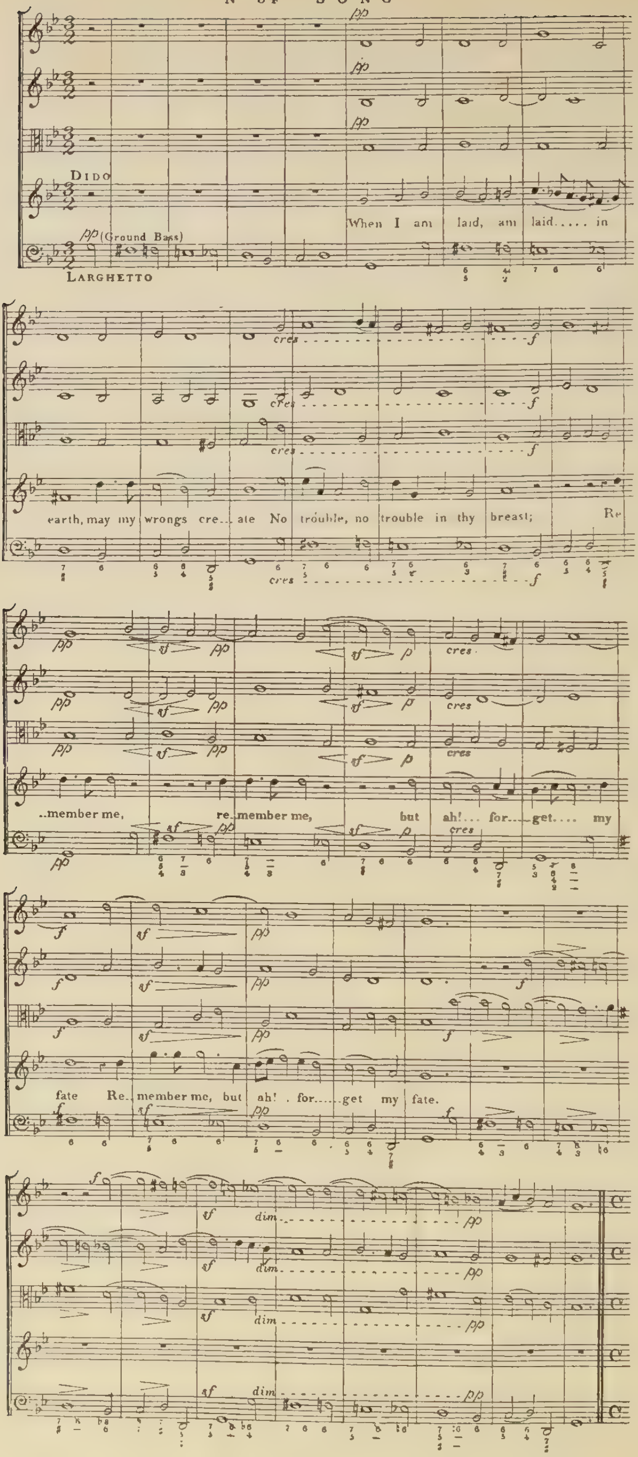

DIDO
LARGHETTO
pp (Ground Bass)
When I am laid, am laid..... in
earth, may my wrongs cre..ate No trouble, no trouble in thy breast; Re
..member me, re..member me, but ah!... for...get.... my
fate Re..member me, but ah! . for.....get my fate.
pp
cres
f
sf
p
dim

FIG. 86.—"When I am laid in Earth." Dido's Lament.
By Henry Purcell (1658–1695).

16th-Century Song, p. 65. 18th-Century Song, p. 204.

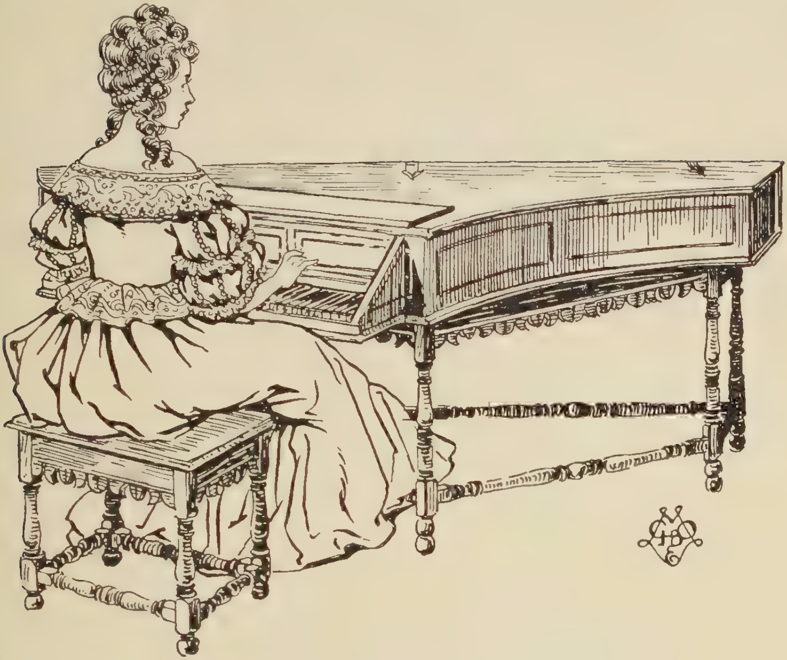


FIG. 87.—Spinet, end of 17th Century.

Clavicytherium, p. 63. Piano, p. 203.

harbour of refuge. There was something about the idea which stimulated the architects, because almshouses always seem to have been treated very successfully. Fig. 85 shows how the six cottages at Amersham were planned round the entrance courtyard.

We have written of the way that Willen church expresses the seventeenth-century character of its founders, almost as clearly as if we had met them in the flesh. In the same way a parallel could be drawn between architecture and music. When the architecture is twiddley, then the music follows suit, and both express their period. This is a point to be borne in mind. Unless we proceed in the future with more regard for beauty than we have since 1918, we shall be condemned as vandals—unless, of course, boys and girls determine on altering such a state of affairs.

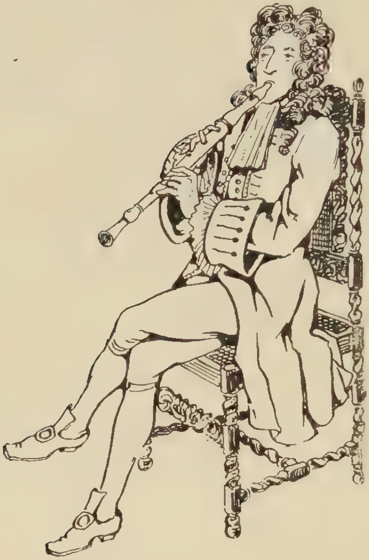


Fig. 88.—Recorder, 1683.

Fig. 86 gives Dido's Lament, "When I am laid in earth" (from *Dido and Æneas*, Henry Purcell, 1658–1695), as a typical seventeenth-century song.

A great deal of care was given to the design of musical instruments.

Fig. 87 shows a spinet, or virginal, of the end of the seventeenth century; we see here the next development on the clavicytherium of the sixteenth century. This instrument has been laid down flat on its back, so that the family relationship to the harp is not so easy to trace. Played from a keyboard, the keys are balanced levers, having at the far end a jack, to which is attached a metal point, leather spine, or a quill, which plucks the strings as the jack is pressed up by the key. The spinet shown is separate from the stand on which it is placed. Pepys wrote in 1666 about the Great Fire: "River full of lighters and boats taking in goods, and I observed that hardly one lighter or boat in three, that had the goods of a house in, but there was a pair of virginalls in it."

Fig. 88 shows a gentleman playing a recorder with great content. This was a whistle flute, or flageolet. In Act III., Scene ii., Hamlet says: "Ah, ha! Come, some music! come, the recorders!"; later he explains to Guildenstern: "It is as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops." Pepys wrote in 1666: "Being returned home, I find Greeting, the flageolet-master, come, and teaching my wife; and I do think my wife will take pleasure in it, and it will be easy for her, and pleasant." Pepys was very fond of music. He writes of "my dear Mrs. Knipp, with whom I sang, and in perfect pleasure I was to hear her sing, and especially her little Scotch song of 'Barbary Allen'"; and here is a pretty picture which reminds us that the Thames in his day was prettier than it is now, and more used: "And so to the Cherry Garden and then by water singing finely to the Bridge, and there landed."

A great deal of information can be gathered from Pepys, of the sort of food people ate in Charles II.'s reign. On January 1, 1660, the diarist "Dined at home in the garret, where my wife dressed the remains of a turkey, and in the doing of it she burnt her hand"; but they went out to dinner on January 6, "only the venison pasty was palpable mutton, which was not handsome." On June 10, 1663, they went "to the whay house and drank a good deal of whay." September 8, 1663, "being washing day, we had good pie baked of a leg of mutton." At a banquet, "many were the tables, but none in the Hall but the Mayor's and the Lords of the Privy Council that had napkins or knives, which was very strange." On March 10, 1664: "To dinner with my wife to a good hog's harslet (from pig's inside), a piece of meat I love." On June 15, 1664: "Very merry we were with our pasty very well baked; and a good dish of roasted chickens, pease, lobsters, strawberries." Later on, "come W. Bowyer and dined with us; but strange to see how he could not endure onyons in sauce to lamb . . . and so was forced to make his dinner of an egg or two." "Hare pye" is said to be "very good meat," and fritters are mentioned on a Shrove Tuesday. They had asparagus; on April 19, 1667, the diarist went "home, having brought with me from Fenchurch Street a hundred of sparrow grass, cost 18d. We had them and a little bit of salmon—cost 3s."

In the diary of John Evelyn is given account of a great feast given by Charles II. at the Banqueting-house at Whitehall to "all the Companions of the Order of the

Garter." He describes it thus: "The King sat on an elevated throne at the upper end at a table alone; the Knights at a table on the right hand, reaching all the length of the room; over against them a cupboard of rich gilded plate; at the lower end, the music; on the balusters above, wind-music, trumpets, and kettle-drums. The King was served by the lords and pensioners, who brought up the dishes. About the middle of the dinner, the Knights drank the King's health, then the King theirs, when the trumpets and music played and sounded, and the guns going off at the Tower. At the Banquet came in the Queen, and stood by the King's left hand, but did not sit. Then was the banqueting-stuff flung about the room profusely. In truth, the crowd was so great, that though I stayed all the supper the day before, I now stayed no longer than this sport began, for fear of disorder. The cheer was extraordinary, each Knight having forty dishes to his mess, piled up five or six high; the room hung with the richest tapestry."

Food was roasted, baked, or broiled; for the former the open fire would have been used, though coal was beginning to be burnt, probably in a long iron grate, or fire basket built up of iron bars. Before this would have stood the fire-dogs, or andirons, with attachments in which the spits could turn. The joints and poultry were trussed on to these spits, and there was a shallow tray under to take the drippings from basting, and the dripping we now have on bread, or hot toast, is so called because it did at one time drip into the pan. The spits were sometimes turned by a clever mechanical arrangement such as is illustrated in Fig. 89. This remarkable piece of smith's work dates from 1684. It was fixed on the outside of the chimney, and the spindle 5 went through the wall into the open space at the side over the fire. The spindle 1 had a squared end on to which was fitted a loose handle, this turned round a wooden drum 2, independently of 4, and wound up a heavy weight. When the winding was completed, the action was reversed, and by an ingenious stop, the drum at 2 turned the cogged-wheel 4 in an anticlockwise direction; this engaged with 6, which was connected by a spindle to the prettily pierced wheel in front, the cogs of which were cut on the bevel to engage with the worm on spindle 8; this latter had a small fly-wheel fitted at 9 which acted as a governor. At the end of spindle 5 was a wooden pulley, from which lines were taken to wheels on the ends of the spits underneath; this acted like belting in a modern factory, and the spits were turned round and round. Pots were suspended over the fire by cranes as shown in Fig. 134, page 207.

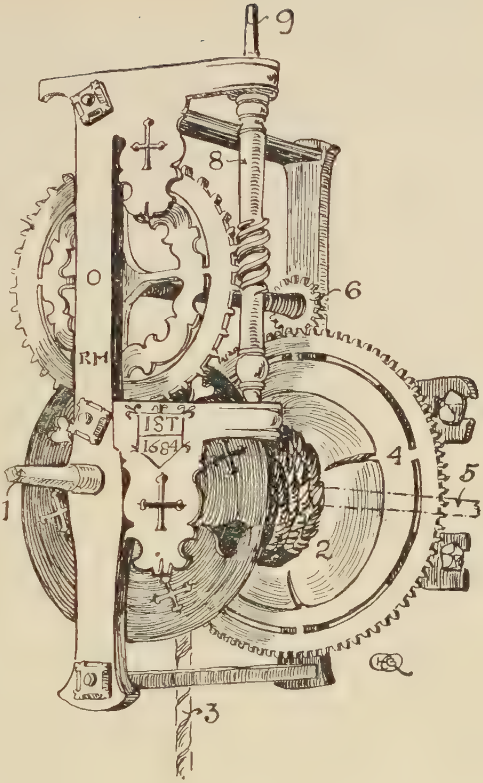


FIG. 89.—A Turnspit.

The baking was still done in a brick oven, in the way described in Chapter III., Part I. It is also usual to find in old kitchens provision made for cooking by charcoal. A sort of brick table was built up, with arches under it in which the charcoal was kept, and on the table little fires were made with this fuel, and enclosed in metal rings, and cooking was done over the same in small pots.

Pepys was always trying to improve his house and make it look jolly; as he became more prosperous he bought a good deal of silver, and some of this was for use on the table. On September 9, 1664: "I out and bought some things; among others, a dozen of silver salts." "I this day putting my two flaggons upon my table." Later in the year Pepys pays "the silver smith £22, 18s. for spoons, forks, and sugar-box." On February 3, 1666: "Did carry home a silver drudger (*dragées*—sugar plums) for my cupboard of plate, and did call for my silver chafing-dishes." "Drinking glasses, a case of knives and other things" were bought later in the year; and on December 31 the diarist tells us with great satisfaction: "One thing I reckon remarkable in my own condition is, that I am come to abound in good plate so as at all entertainments to be served wholly with silver plates, having two dozen and a half."

Pepys' diary is interesting because of the little human touches which make the characters in it live, and the diarist gives us not only the noble thoughts suitable for publication, but some of the mean ones as well. It is interesting to watch his career, and in the end one follows his fortune with real affection. In 1660, Mr. and Mrs. Pepys had only one maid, Jane, but at the end of 1663, Jane, whose surname was Gentleman, had "Besse, our excellent good-natured cook-maid, and Susan, a little girl" to keep her company. By September 1664 the household had been increased, and we are told: "Up and to church in the best manner I have gone a good while—that is to say, with my wife, and her woman Mercer, along with us, and Tom my boy waiting on us." Pepys was a kindly man, but did not hesitate to punish his servants if need be. On February 19, 1665, we are told: "I fell mightily out and made my wife . . . to beat our little girle, and then we shut her doune into the cellar, and there she lay all night." Another time: "Coming home, saw my door and hatch open, left so by Luce our cookmaid, which so vexed me, that I did give her a kick in our entry, and offered a blow at her, and was seen doing so by Sir W. Pen's footboy, which did vex me to the heart, because I know he will be telling their family of it." The old ruffian had need to be ashamed of himself. But all the maids would not put up with this. In 1666 there was one of whom Pepys wrote : " Up and away goes Alice, our cookmaid, a good servant whom we loved and did well by her, and she an excellent servant, but would not bear being told of any fault in the fewest and kindest words, and would go away of her own accord, and after having given her mistress warning fickly."

There was a great development in coach-building in the seventeenth century, and the Company of the Coach and Coach-Harness Makers was founded by Charles II. in 1677. This points to improved roads and an increase in travelling. In Thrupp's *History of Coaches*, a very reasonable suggestion is made, that the coach invented at Kotze, in Hungary, in the fifteenth century was modelled on the German waggon, a sketch of which is given, Fig. 90. This very much resembles the English timber waggon of to-day. 1 is the front axle-tree bed, and 2 the futchels which go through it. The pole at 4 is connected to the front of the futchels, and has the drawing-bars attached to it. 3 is the sway-bar fixed on the ends of the futchels, and arranged to work under the perch 7. 6 is the transom, which is pivoted on the axle-tree bed under it. The perch 7 is securely fixed into transom 6. As the waggon turns, the horses pull pole 4 round, which by futchels 2 turn axle-tree bed 1 under transom 6, and the sway-bar 3 moves under perch 7. 8 is the back axle-tree bed, and the perch fixes into this, or, as in the case of the timber waggon, slides through it ; the

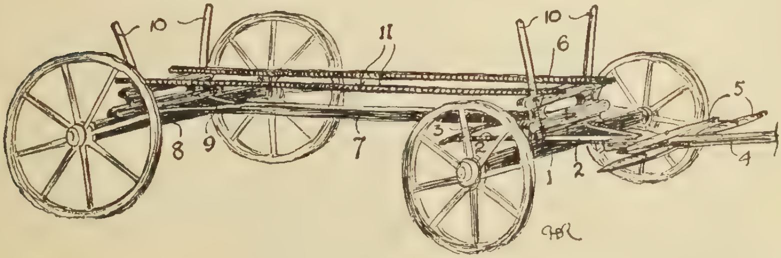


FIG. 90.—German Waggon.

wings at 9 give greater security. This shows why the front wheels of a waggon are smaller than those in rear; they must be if you want a level perch. Standards at 10 were fixed into the transoms, and fir poles at 11 rested in between. Planks laid on these, and at the sides against the standards, made a very useful waggon. Mr. Thrupp thought the early coach-builders made a start by doing away with the poles at 11, and after strengthening the standards 10, using them to suspend the body of the coach from by means of leather braces. Certainly the latter were the first attempt at springing.

In Fig. 75 a coach of the time of Charles I. is drawn in front of the house, and this shows the coach suspended in this way. The body was framed up in wood, covered with leather and studded with nails, and the roof is prettily domed. There are not any windows yet, only curtains, and the door is a leathern curtain hanging from a movable iron bar. The body of the coach is not unlike that of the sixteenth century, Fig. 54, but whereas that was mounted rather like a box on wheels, this one of the seventeenth century is a far more thoughtful production.

Fig. 91 shows a chariot such as Pepys might have selected. Chariots were smaller and lighter than coaches. He wrote in his diary on November 5, 1668, how he went to see his coach-maker, and "did pitch upon a little chariot, whose body was framed but not covered, it being very light, and will be very genteel and sober." In December he was "abroad with my wife, the first time that I ever rode in my own coach." The following April Pepys was "calling about my coach which hath been to the Coachmaker's to be painted and the window frames gilt again." So coaches had windows by this time. A few days later he found "my coach is silvered over, but no varnish yet laid. I stood by it till eight at night, and saw the painters varnish it, and it dries almost as fast as it can be laid on. I sent the same night my coach-man and horses to fetch the coach home."

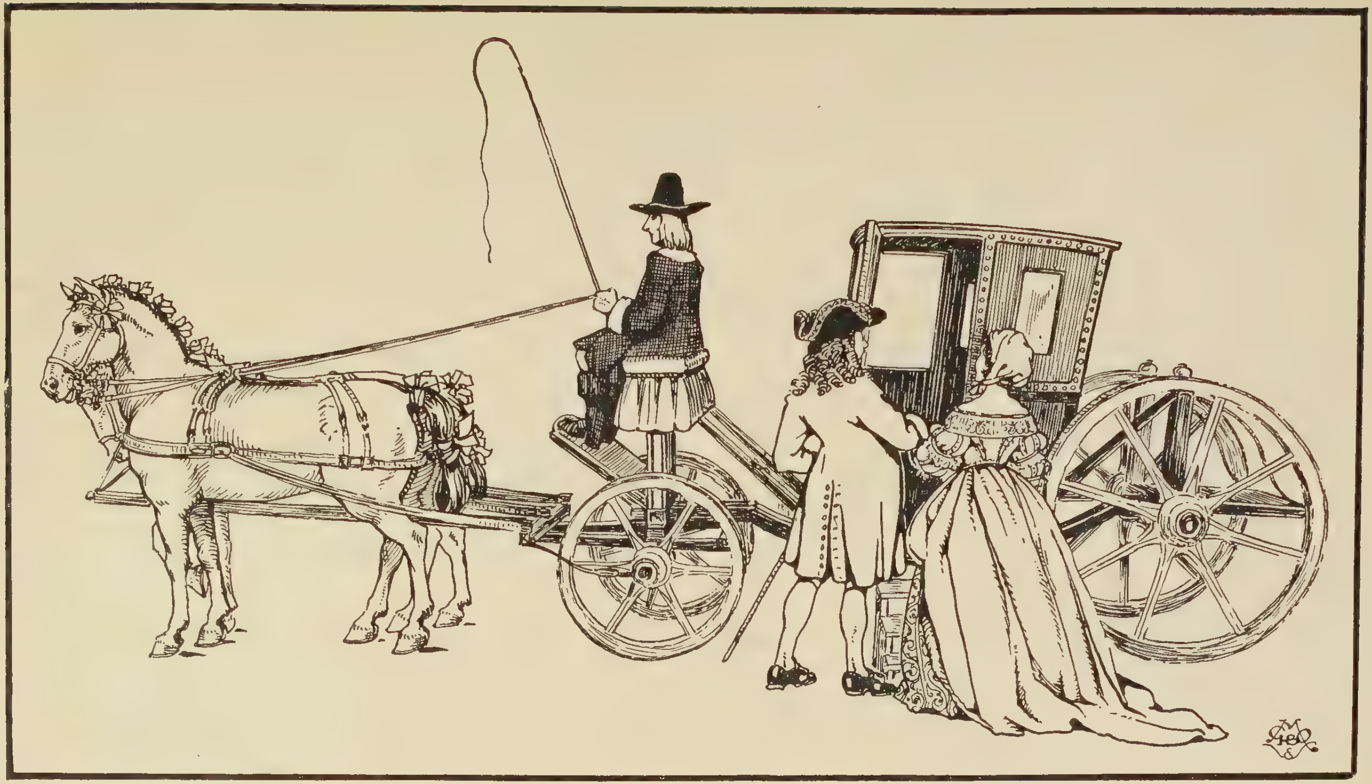


FIG 91.—17th-Century Coach.

Elizabethan Coach, p. 83.

18th-Century Vehicles, pp. 214, 216, 218.

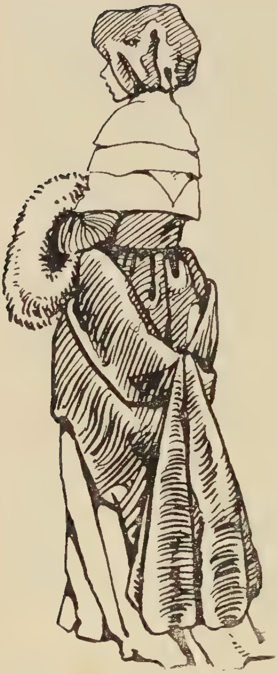


FIG. 92.—Lady's Winter Dress, 1664.

And the next day was May Day, so Pepys went "at noon to dinner, and after through the town with our new liveries of serge, and the horses' manes and tails tied up with red ribbons, and new green rains," and doubtless old Pepys was very pleased with his gay turn-out.

In 1605 it was said that "coaches have increased with a mischief, and have ruined the trade of the waterman by hackney coaches, and now multiply more than ever." Another reminder of how much the Thames was used for communication is to be found in Evelyn's diary: "I was spectator of the most magnificent triumph that ever floated on the Thames, considering the innumerable boats and vessels, dressed and adorned with all imaginable pomp, but, above all, the thrones, arches, pageants, and other representations, stately barges of the Lord Mayor and Companies, with various inventions, music, and peals of ordnance, both from the vessels and the shore, going to meet and conduct the new Queen from Hampton Court to Whitehall, at the first time of her coming to town. In my opinion it far exceeded all the Venetian Bucentoras, etc., on the Ascension, when they go to espouse the Adriatic. His Majesty and the Queen came in an antique-shaped open vessel, covered with a state or canopy, of cloth of gold, made in form of a cupola, supported with high Corinthian pillars, wreathed with flowers, festoons, and garlands. I was in our new-built vessel sailing amongst them."

Sedan chairs were in use in 1634, and Pepys writes in 1667 of "Sir John Winter, poor man! come in a sedan from the other end of the town."

Berlins were invented in 1660 at Berlin. They had two perches instead of one, and between these, from the front transom to the back axle-tree, two strong leather braces were stretched, going right under the coach body, and made adjustable by small windlasses, so that they could be slackened or tightened as desired. Experiments were made about this time in the use of springs.

As early as the end of the sixteenth century, long broad-wheeled waggons travelled between towns with goods and passengers, and these were called "stages." Stage coaches began about 1640, and were like large private coaches. Outside passengers sat in a basket between the hind wheels, as shown in Hogarth's picture painted in 1730.

Illustration, Fig. 93, is of a library, dating from 1675, and designed by Sir Christopher Wren for Trinity College, Cambridge. In Part I., Chapter IV., a library was shown in which the books were chained to desks like long church lecterns, with a shelf underneath for the storage of additional volumes, but this was in the days before printing, when books were all hand-made, and very precious and scarce. When Caxton began work at Westminster in 1476, it was possible to bring out an edition of several books, instead of one at a time as before, and this had its effect on storage. More shelves were added to the lecterns, and the effect was that of a double set of book shelves, back to back, with desks under them, and examples can be seen at Corpus Christi College, Oxford (1517), and Merton College, Oxford, and for a long time the books were still chained to the cases. The cases were placed down the room at right angles to the walls; there is generally a window at ordinary height between each set of cases, and a seat or bench. This is called the stall system, because stalls or compartments are formed between the cases. The library at Durham Cathedral is a late example of this type, and dates from the end of the seventeenth century, but shortly after this the chaining was done away with, there was then no longer any necessity to have the desk as a book-rest. Peterhouse,

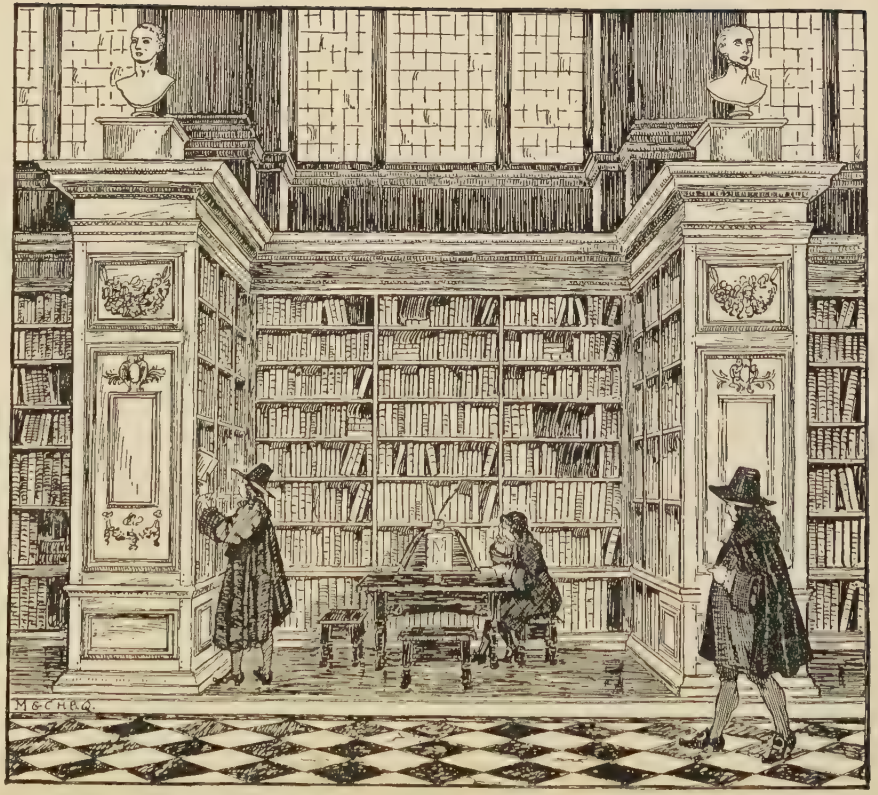


FIG. 93.—17th-Century Library.

Trinity College, Cambridge.

Cambridge, 1641–48, and University Library, Cambridge, 1649–50, omitted this, and reached the limit of development possible to the stall system.

Wall cases had been set up in the Bodleian in 1612, and Wren combined these with stall cases, and raised his windows so that the two could range. He described his work in this way: "The disposition of the shelves, both along the walls and breaking out from the walls, must needes prove very convenient and gracefull, and the best way for the students will be to have a little square table in each celle with 2 chairs." Wren designed table, book-rest, and stools. The bookcases were panelled up in oak, and enlivened with carving in lime by Grinling Gibbons. The oblong panels in the ends are door fronts to small catalogue cupboards.

Wren used wall cases in the library at St. Paul's, with a delightful little gallery around to reach the higher shelves.

In the Pepysian Library, Magdalene College, Cambridge, are the bookcases old Pepys had made. He wrote in 1666: "Comes Simpson, the joyner, and he and I with great pains contriving presses to put my books up in"; and a little later: "Much pleased to-day with thoughts of gilding the backs of all my books alike, in all my new presses."

The seventeenth-century architects thoroughly appreciated smith-craft, and as there are several illustrations of ironwork in this part of our book, we think it may be of interest to give a few details of early methods of iron-working. Iron is found in many parts of England, but is most valuable nowadays when it can be mined with the coal which is used to smelt it, and this is the case in Yorkshire, Derbyshire, and Staffordshire. In the old days, before coal was used, the Weald of Sussex was the Black Country, and charcoal was used for smelting. The early workings were shallow, and abandoned as soon as surface was worked out. The ore is found in many forms: in remote ages it may have been deposited by water, and is now described as sedimentary rock, being in reality rather like accumulated rust. The early process of smelting was a very simple one. A furnace was built up, and first was put a layer of charcoal, then another of iron ore, and then one of fuel, and so on. The blast was applied by bellows in much the same way as to a smith's fire to-day—in fact, a rough wall round the smith's fire would give an early blast furnace. A small quantity of malleable iron was produced in this way, which was hammered up into a "bloom." This iron was very pure and soft, and lent itself readily to hammering on the smith's anvil; the fault of modern iron is that being smelted by coal it is impregnated with sulphur, and becomes more brittle, and less ductile, than the old metal. It is this quality of iron of assimilating other materials which makes it so very useful to us; for instance, by adding carbon we turn it into steel, and increase its strength enormously. But to go back to our early smith: he had to forge all his work from the "bloom." Trip hammers seem to have been the next development to save the smith this trouble. These were worked by water-wheels, and the ponds which stored the water are still called hammer ponds in Sussex. The wheel turned an axle which had cams on it, rather like those on the cam shaft of a motor engine which lift the valves. It can easily be seen that if a large beam was pivoted at the centre, and had a heavy hammer attached at one end, it could at the other be raised, or depressed, by the action of cams. This early application of power is a subject of the greatest interest, and boys and girls should bear in mind that until the steam engine came the millwright was dependent on wind or water.

A seventeenth-century writer indicates that the "bloom" was refined by heating and hammering thus: "This they take out, and giving it a few strokes with their sledges, they carry it to a great weight hammer, raised likewise by the motion of a water-wheel, where applying it dexterously to the blows, they presently beat it out into a thick short square. This they put into the finery again, and, heating it red hot, they work it out under the same hammer till it

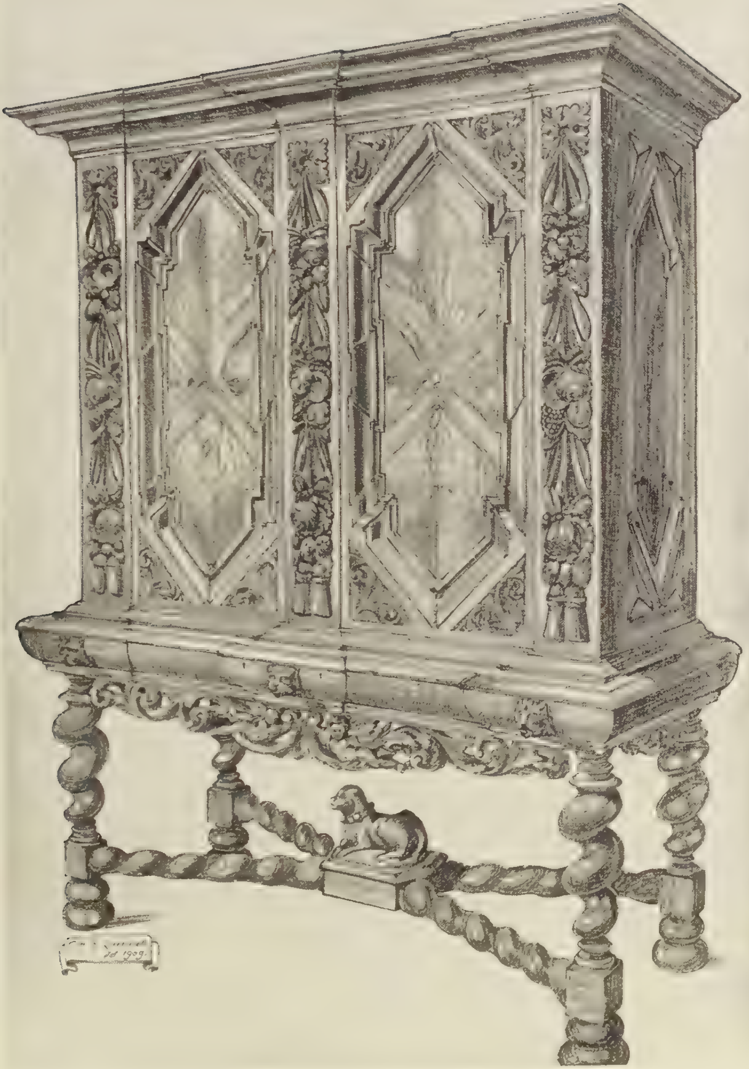


FIG. 94.—An Old Walnut Cabinet, belonging to the Authors.

[*To face p.* 138

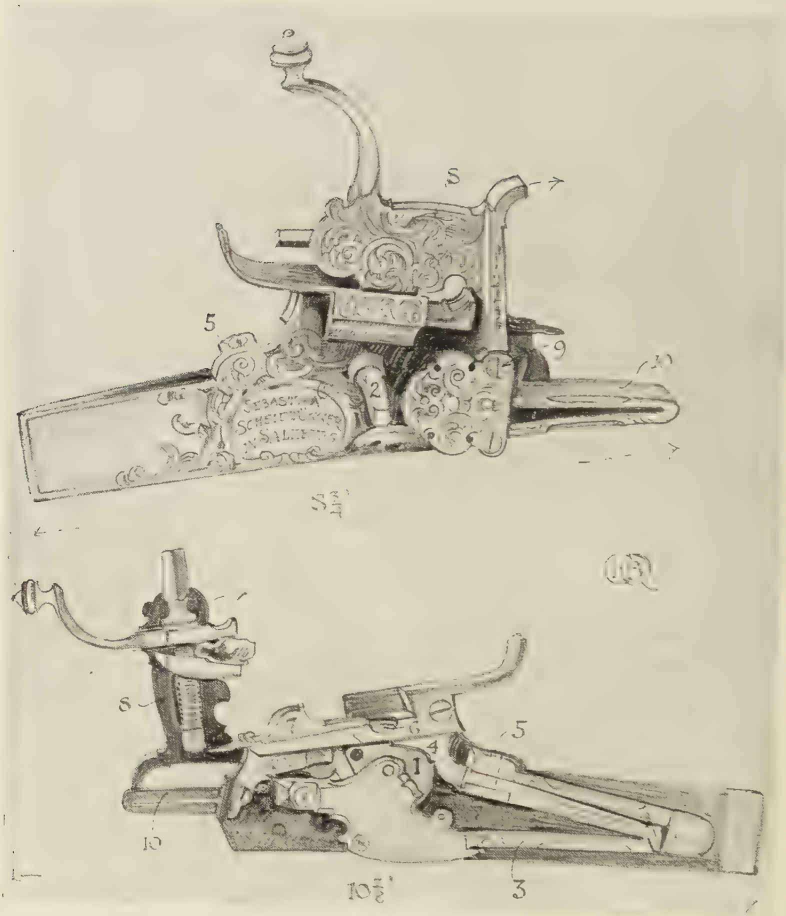

8
5
9
2
1
8¾
8
5
4
1
6
10
10½
3

FIG. 95.—A Wheel-lock.

Matchlock, p. 69. Flintlock, p. 175.

[*To face p.* 139

comes into the shape of a bar in the middle with two square knobs at the ends."

Cast iron was produced by so improving the furnaces that the metal was much more liquefied, and could be run off into moulds, and this process makes it much harder than malleable iron, but more brittle. Cast iron was not much used in these early days except for cannon, shot, and fire backs. The railings round St. Paul's, though, were made in this century.

Rolling-mills do not seem to have started before the beginning of the eighteenth century. Nowadays the equivalent of a "bloom" is brought to rollers cut to the shape of the pattern to be rolled. The white-hot ingot is put in on one side, and rolled through, coming out on the other roughly shaped, and of course longer. It is passed through the rollers, first from one side, and then the other, getting longer at each journey, until finally it is of the proper shape. Rolling-mills have to be big places, and the effect of one when work is in progress suggests the lower regions. The white-hot ingots and the iron bars or girders, rushing along the floor as they come through the rollers in all states of red heat, steam, and smoke, and men toiling and sweating at their task, all build up a picture which is very impressive. In this way are produced all the rolled steel joists, bars, angles, tees, and mouldings which are needed for everyday use, and which only need to be cut off to length for use. Not so did the seventeenth-century smith work ; any bars that he could have bought would have been far too irregular to use in this way, and would have to be forged to shape.

This is a point which boys and girls should appreciate ; the wonderful dexterity of these old craftsmen, and how with hammer, anvil, and chisel they were able to produce such pieces of work as we have illustrated.

Fig. 96 shows an espagnolette bolt dating from about the time of William and Mary, and made for a pair of iron casement windows. The scroll end A is really joined on

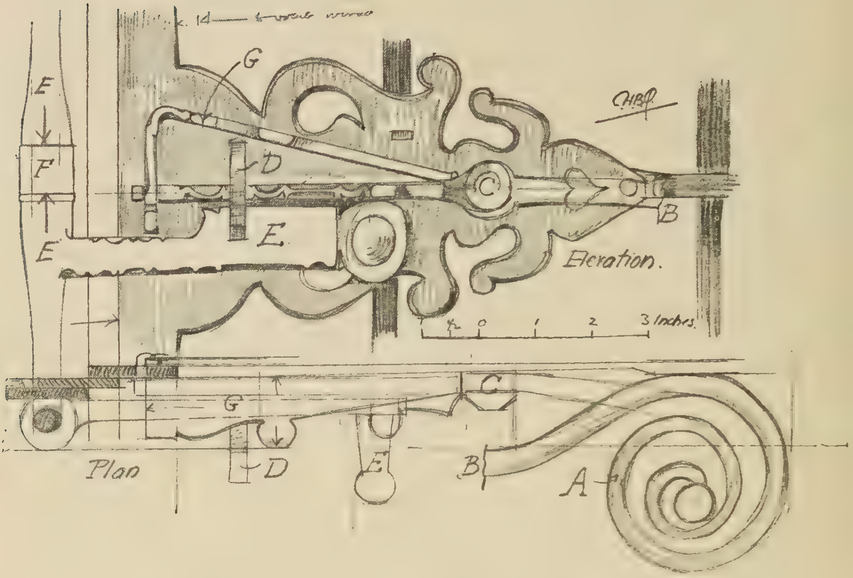


FIG. 96.—Espagnolette Bolt, from a house in Guildford High Street.

to the lever arm at B, and turns on C, raising a catch at D, which so releases E. E is a short lever turning an upright bolt fastened to the other leaf of casement by F. At top and bottom of E are hooks which fasten this leaf to the frame. G is a spring which keeps the catch D in position over E, and so fastens the whole. Fig. 97 is a fastening for a single casement ; the latch has a bevelled catch working over a stop, and is kept in position by a spring. The back plates of casement fasteners afforded great opportunities to the old smiths, and added considerable interest to the design of the window.

We can now turn from the arts of peace to those of war.

Illustrations Nos. 98 and 99 show a pikeman and a musketeer of James I.'s reign. They are very similar to those of the Elizabethan period.

The pikeman wears a helmet, breast and back plate with tassets covering the thigh, and this dress changed little until the reign of Charles II., when it was exchanged for a broad wide-awake hat with feathers, and a long skirted

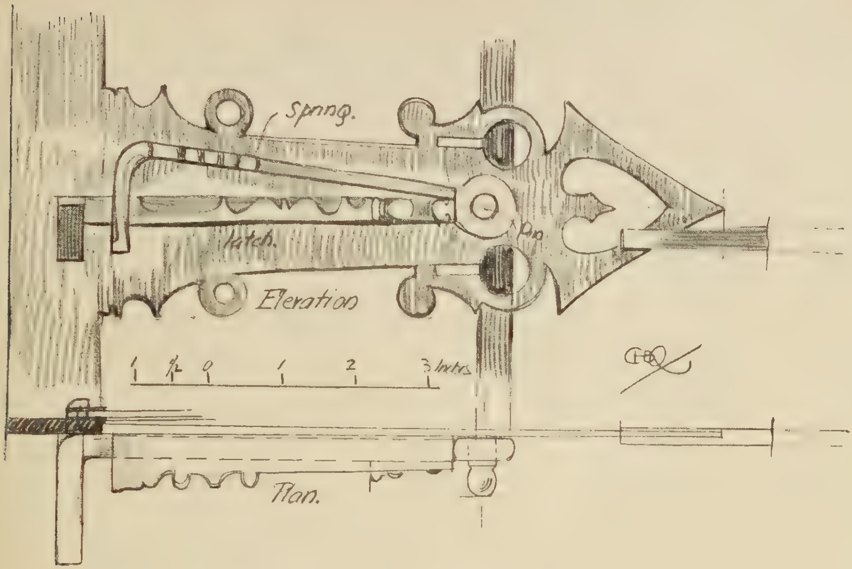


FIG. 97.—Casement Fastening, from a house in Guildford High Street.

coat. Pikemen were always used in conjunction with musketeers to protect the latter, when loading, from the charges of cavalry. These musketeers, when not actually firing, were an easy prey to the enemy. They were hopelessly cumbered with their heavy matchlock and rest, bandoliers, a powder-horn, a heavy pouch of bullets, a lighted rope match in their hands, and a sword girded at their side.

In Charles II.'s reign was invented a bayonet, which could be fixed on to the gun without stopping up the barrel, and this at once gave the musketeer a chance of offence, and defence, even when his gun was unloaded. Thus was sounded the death-knell of pikes, and, their principal function gone, they gradually from this time on disappeared from warfare.

Cartridges were also introduced containing the exact charge of powder and ball needed, making loading a far speedier matter, and superseding the heavy pouches of bullets and dangerous bandoliers.

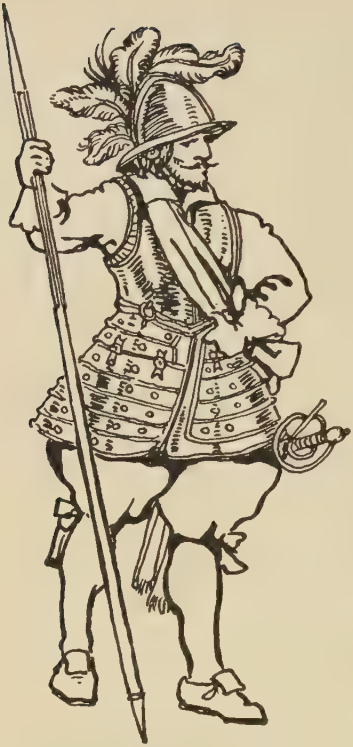


FIG. 98.—Pikeman, James I.'s Reign.

These bandoliers were cylinders of some strong material, each fitted with the charge of powder needed to load the gun, and slung from a band across one shoulder.

Hand grenades and small explosive bombs came into use, and in Evelyn's diary we read that in 1667: "I went to Greenwich where his Majesty was trying divers grenadoes shot out of canon at the Castle-hill, from the house in the Park; they brake not till they hit the mark, the forged ones brake not at all, but the cast ones very well." And again: "Now were brought into service a new sort of soldiers, called Grenadiers, who were dexterous in flinging hand grenadoes, every one having a pouch full; they had furred caps with coped crowns like Janizaries, which made them look very fierce, and some had long hoods hanging down behind, as we picture fools." "Their clothing being likewise piebald yellow and red."

An account of the dress of the new regiment formed by Charles II. for the protection of his person, namely, the regiment of Life Guards, is interesting. It is thus described: "The privates wore round hats with broad brims, and a profusion of white feathers drooping over the hind part of the brim. They wore scarlet coats, richly ornamented with gold lace; sleeves wide, with a slash in front, and the lace lengthwise from the shoulder to the wrist; also white collars, which were very broad, and being turned over the vest, covered the neck, and spread over part of the

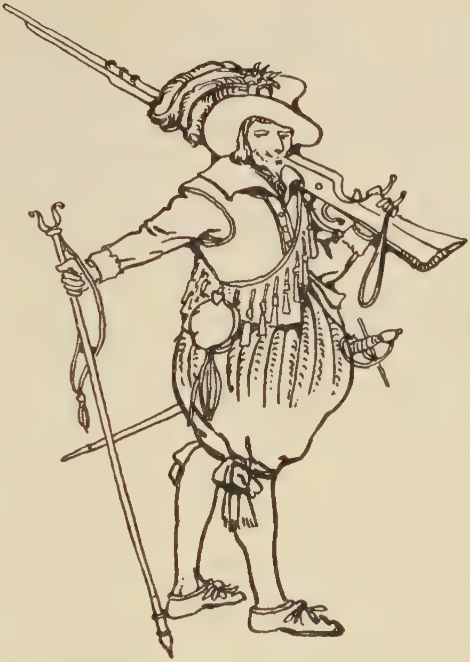


FIG. 99.—Musketeer, James I.'s Reign.

shoulders. They wore scarlet sashes round the waist, tied behind, also large ruffles at the wrist, and long hair flowing over their shoulders. Their boots were of jacked leather, and came up to the middle of the thigh. Their defensive armour were cuirasses and iron head-pieces called 'potts'; their weapons, short carbines, pistols, swords, with a carbine belt suspended across the left shoulder. They rode long-tailed horses; on public occasions the tail was usually tied up, and together with the head and mane, decorated with a profusion of ribands." This description is taken from *The Historical Records of Life Guards*, and it will be noticed that the dress corresponds very nearly with the horseman in the beginning of the chapter.

It was in the reign of Charles II. that provision was made at Chelsea for old soldiers broken in the wars. The existing building, known as the Royal Hospital, was designed by Sir Christopher Wren, and owed its inspiration to Sir Stephen Fox, who was Paymaster of the Forces after the Restoration. Evelyn records in his diary in 1681: "Dined with Sir Stephen Fox, who proposed to me the purchasing of Chelsea College, which his Majesty had sometime since given to our Society (the Royal Society), and would now purchase it again to build an hospital, or infirmary for soldiers there."

The wheel-lock was the next development in firearms, and doubtless came about as a result of the many difficulties met with in using the matchlock. With the latter one can almost imagine apologies being made to the victim of the old-time gunner's displeasure, that he would not be kept waiting a moment, and then, when all the preparations were complete, and a final command given to the victim to look pleasant, the match would blow out and a new start have to be made. Fig. 95 illustrates a wheel-lock, which originally was a German invention, introduced into England about the middle of the sixteenth century. To prepare to fire, the wheel 1 was wound up by squared end to its spindle 2. The wheel was attached to spring 3 by a short length of beautifully made link chain, which allowed the wheel to turn until a catch on underside of 4 slipped into circular hole shown on side of wheel. 4 is a lever pivoted on 5. Touch-hole was at 6, which had a sliding cover 7. 8 is the forerunner of the hammer, but is not used as yet to strike a spark. It turns on 9, and is kept in position by spring 10. The top sketch shows outside of lock with the hammer down, and the lower one the inside of lock against the stock with the hammer open. Now as to use. The cover 7 would be slid back off the touch-hole, and the hammer opened up, and powder put into the pan. The hammer has a piece of iron pyrites in its jaws, and this was shut down on to wheel 1, which comes up into the pan. To fire the gun, the lower end of 4, pivoted at 5, was pressed in, with the result that the catch at 4 came out of the hole in wheel 1, which then raced round by reason of tension of spring 3. The serrated edges of the wheel in contact with the pyrites in jaws of 8 produced a spark, which fired the gun.

It is rather saddening to think of all the time, energy, and good work which has been spent in the world's history in the production of death-dealing instruments, so we leave the subject with pleasure and turn to country life.

A great deal of attention was given to agriculture in the seventeenth century, and judging by the number of country houses built then, both large and small, it must have been in a prosperous condition. The open field system, described in the last chapter, still existed side by side with farms which had been enclosed out of the demesne land. If the former was better for the labourer and cottager, the latter allowed the landlord and his tenant to adopt more progressive methods, and produce the surplus of food necessary for the increasing population of the towns. The enclosing was accompanied by much unfairness, but apparently had to be.

Good work was done at this time in draining the Fens, and we cannot now realize that this part of England in the seventeenth century was a real waste of water-logged marsh inhabited mainly by wild-fowl. Gentlemen adventurers undertook to do this work, on the condition that they were to receive a large part of the reclaimed land for their pains. The Fenmen, being Englishmen, hated improvements on principle, and during the Civil War broke down the embankments, with a result that much of the land reverted to bog.

Evelyn has a note in his diary in 1670: "Being arrived at some meres, we found Lord Wotton and Sir John Kiviet about their draining-engines, having, it seems, undertaken to do wonders on a vast piece of marsh-ground they had hired of Sir Thomas Chicheley. They much pleased themselves with the hopes of a rich harvest of hemp and coleseed, which was the crop expected.

"Here we visited the engines and mills, both for wind and water, draining it through two rivers, or graffs, cut by hand, which went thwart one the other, discharging the water into the sea."

Evelyn was a great gardener, and wrote on this and farming. His book *Sylva* has interesting descriptions of early machinery; there is a primitive type of saw-mill driven by a water-wheel, and a boring and shaping machine for making wooden drain-pipes.

In Worlidge's *Systema Agriculturæ*, 1669, an illustration is given of a four-wheeled horse-drawn drill for sowing, which cut a furrow and sowed the seed in one operation, so that "one horse and man may work the instrument, and sow land as fast as, or faster than, six horses can plough."

Lord Sandwich presented Evelyn with a sembrador brought out of Spain—a wonderful engine, ploughing, sowing, and harrowing at once.

Another book, *England's Improvement*, was written by Captain Walter Blith about the time of Cromwell. He mentions the double-wheeled plough; the single-wheeled plough and the foot-plough; the simple plain plough and a Dutch one, as being the typical ones in use. We have reproduced his illustrations in Fig. 100. When one bears in mind how much the plough has meant to man, it is extraordinary how little attention has been paid to it; we do not know of any book on the plough. We remember that in that fine film, "The Covered Waggon," ploughs were slung underneath the waggons of the pioneers. With them they broke up the prairie in their new settlements and so gained a living for themselves.

Writing of agriculture gives us the opportunity of illustrating the next important development in windmills. All the mills we have shown as yet have been of the post-

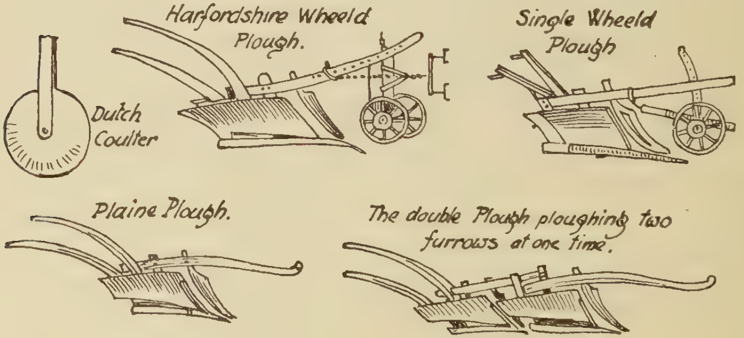

Harfordshire Wheeld Plough.
Single Wheeld Plough
Dutch Coulter
Plaine Plough.
The double Plough ploughing two furrows at one time.

FIG. 100.—Ploughs, from *Englands Improvement*.

Eighteenth Century, p. 181

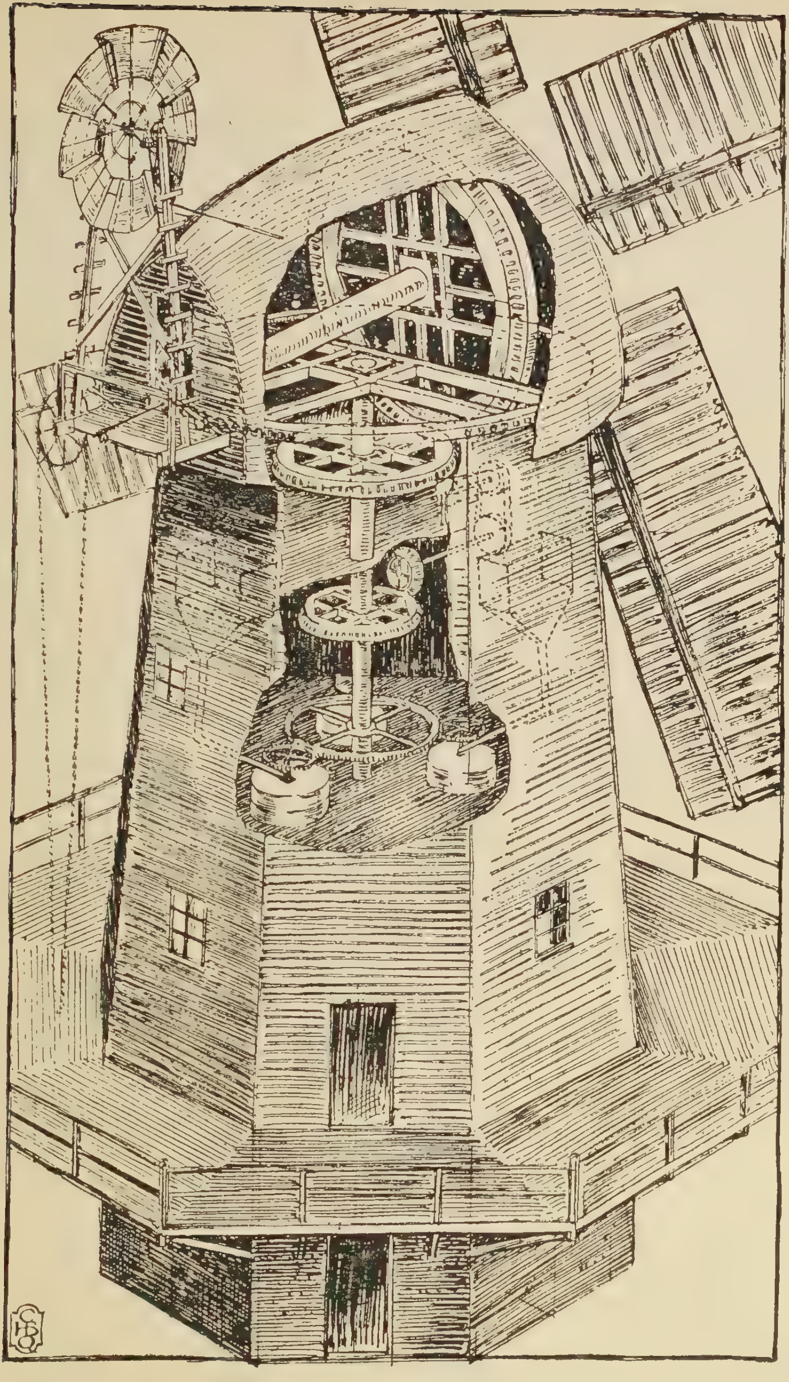


FIG. 101.—A Smock Mill.

Post Mill, p. 46. Tower Mill, p. 187. Handmill, p. 188.

mill variety, the whole mill balanced, and turning, on a central post. The one shown in Fig. 101 is quite different. The old millers probably began to find that it was rather a nuisance to have to do one's work in such a movable workshop, yet they were confronted with the problem that the sails to turn must face the wind. This is how they overcame the difficulty. The octagonal body of the mill was constructed as a fixture below the head. The top of the octagon was finished with a circular curb, having strong wooden cogs projecting out of its circumference. The head being framed up separately, was arranged to slide round on the top of the curb. The head and sails were turned into the wind by the little vane at the back. From the spindle of this vane a pair of bevel gears operated a vertical rod, which at its lower end had another pair of bevel gears; these turned a horizontal shaft with a worm cut on it engaging with the cogs on the side of the curb. If the wind changed and the main sails went out of operation, the vane commenced to work, and the worm gear attached to the head of mill, wormed its way along the cogs on the curb and turned the whole head round. When the main sails got into the wind again then the vane stopped. The chain hanging down operated an iron rod, which passed right through the centre of the main shaft and opened and shut the louvres on the sails — a really triumphant piece of work, to bore so long a hole by hand quite truly.

The old millers have amusing names for the parts of a mill: the large cog wheel on the main shaft next the sails is the brake wheel, and this engages with one called the wallower. The one immediately under it, by means of gears, operates a sack hoist. The wheel under again is called the spur wheel, and this engages others called stone nuts, which turn the stones. The corn being hoisted up is emptied into the bins shown by dotted lines, and finds its way by gravity through shoots to the stones, and the slope of these is adjustable to suit different grains. Peas, for instance, will require a different angle to wheat.

The octagonal body is constructed of timber framing on a brick foundation, and because the timber framing was covered with boarding and generally painted white, this type is called a smock mill, because the white makes it look as if the mill had a smock on. The little gallery around is a pretty feature, and the old millwrights knew how to do their work, so that it formed a pleasant addition to the countryside.

Now we can find out how the people amused themselves. Pepys was a great playgoer; then there were the Court masques.

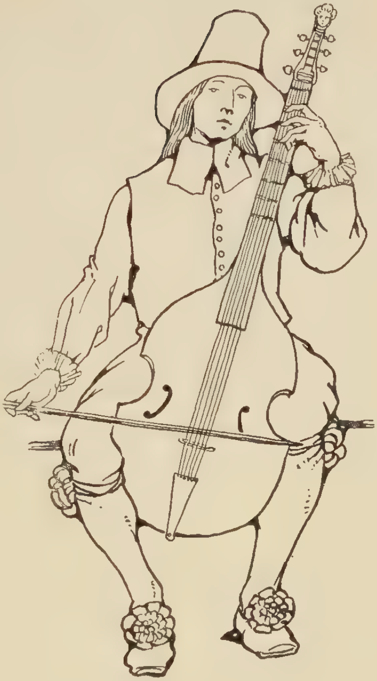


FIG. 102.—Viola-da-Gamba, 1669.

There were no very great developments in the building of theatres at the beginning of the seventeenth century. There were very bad plagues in London in 1603 and 1625, the years that James I. and Charles I. came to the throne, and theatres had to be shut up, because it was feared that people coming together to see the plays would spread infection. James I. issued a licence that the Boar's Head and Curtain Theatres would re-open "as soon as the plague decreases to thirty deaths per week in London." In Charles I.'s time six playhouses were allowed in town—the Blackfriars Company, His Majesty's Servants, "The Bull," "Playhouse," "Fortune," "Globe," and "Cockpit," in Drury Lane. But times were troublous, or perhaps too close and overshadowed by those of Shakespeare. Theatres were shut up by the Puritans in the time of the Commonwealth as being evil places, except the "Red Bull," which was allowed to give performances of "drolls," rope-dancing, etc.

At the Restoration a company of players started again at the Red Bull, and eventually the old players came together again and two companies were formed: one called themselves the King's House, and the other the Duke's Theatre. The Duke's Theatre in Little Lincoln's Inn Fields was opened in 1662, and is supposed to have been designed by Sir Christopher Wren; it was here that Charles II. went for the first time to see a play after coming to the throne. Compared with modern theatres it was very small, but then in these days not so many people went to see plays. Our drawing, Fig. 103, has been made from an old print, and it will be noticed that though the design is much more modern than that shown in the sixteenth century, there are still points of resemblance. Over the proscenium, or opening on to the stage, are shown openings which may have been boxes, or were put there in memory of the openings in the tower of the Elizabethan theatre, where the trumpeter was stationed to sound a note when the performance was starting. In the Duke's Theatre they may have been only painted representations, which afforded the decorator an opportunity to exercise his skill in perspective. This they were very fond of doing, suggesting on a wall or ceiling that you could look through into some other place by painting pictures of it. Evelyn has a note about "Mr. Povey's house in Lincoln's Inn Fields, where the perspective in his court excellently painted by Streater." Elaborate scenery was beginning to be used at the Duke's Theatre before this; a play was produced at the "Cockpit," entitled "*The Cruelty of the Spaniards in Peru*, expressed by vocal and instrumental music and by art of perspective in scenes."

In the Duke's Theatre the body of the house appears to have been covered in with a flat ceiling, but in the Elizabethan the whole of the pit was open to the sky and only the stage was covered. Pepys has a note in 1664:

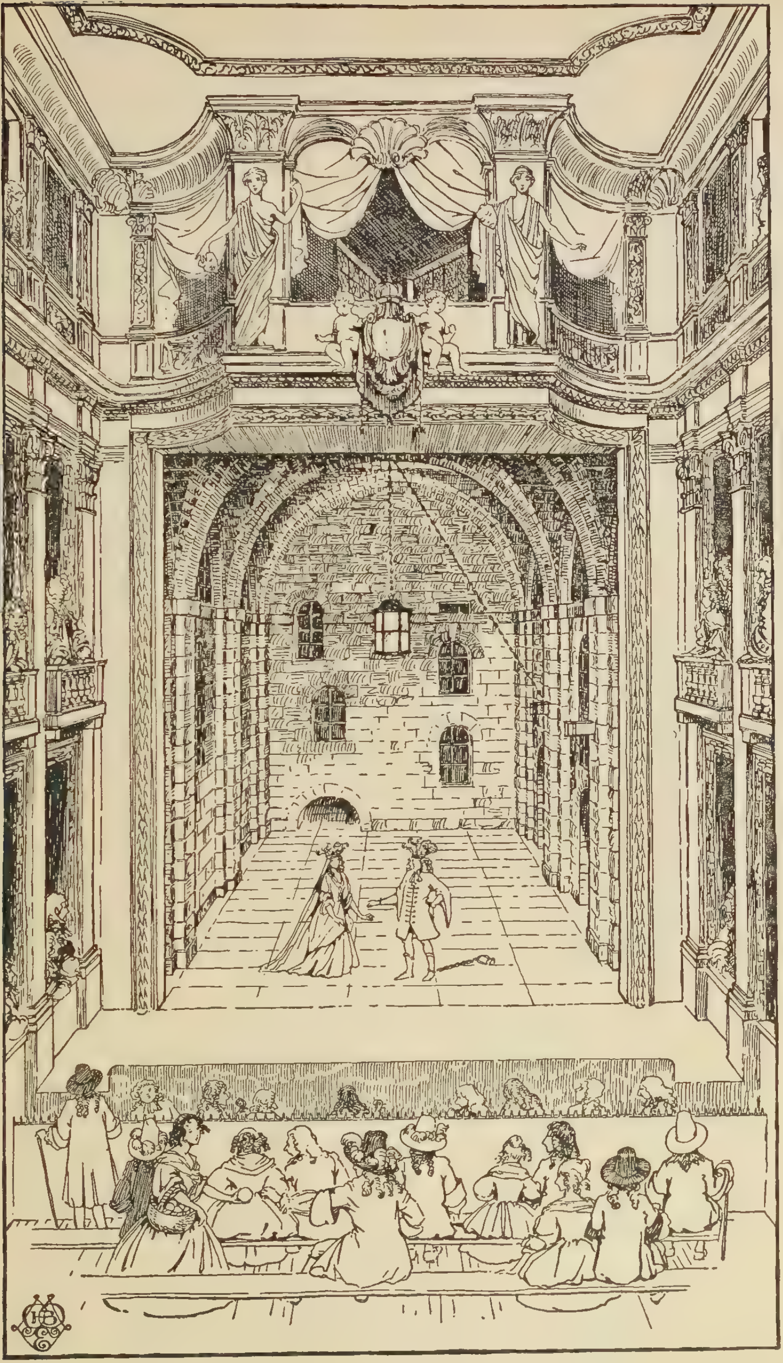


FIG. 103.—17th-Century Theatre.

Elizabethan "Plaie" House, p. 79. 18th-Century Theatre and Circus, p. 224.

"To the King's House and saw the *Silent Woman.* Before the play was done, it fell such a storm of hayle that we in the middle of the pit were fain to rise; and all the house in a disorder." The King's House was a new theatre, built in Drury Lane just after the Duke's, which in all probability it resembled; and from this note of Pepys we can assume that the ceiling had a central open space. The print from which our drawing has been made only shows the beginning of a flat ceiling just over the proscenium. For the rest of the interior of the "Duke's Theatre," the old print shows three tiers of boxes as in the Elizabethan theatre, though the space on each side of the upper tier next the stage (not being in a good position for seeing) has been used for decorative painting. The drawing shows a scene from Elkannah Settle's *Empress of Morocco.* Pepys has another note in 1667: "That the stage is now . . . more glorious than heretofore. Now, wax-candles, and many of them; then, not above 3 lbs. of tallow: now, all things civil, no rudeness anywhere; then, as in a bear-garden: then, two or three fiddlers; now, nine or ten of the best: then, nothing but rushes upon the ground and everything else mean; now, all otherwise."

This note is of interest, because, as we saw in the sixteenth century, the Elizabethan theatre did resemble a bear-garden very closely, but in Pepys' time was being greatly improved.

The masque was very popular with the Court of James I., and his Queen, Anne, is supposed to have preferred them to acting. Masques were spectacles rather than plays, and depended more on music, dancing, and transformation scenes, than plot. In the *Masque of Blackness*, given on Twelfth Night, 1606, the Queen and Court appeared with faces and arms blacked as Ethiopians; in the *Masque of Beauty*, an island was shown floating on water with beautiful effects of lighting. Inigo Jones the architect was employed to stage these performances, and made a great reputation by inventing the machinery which

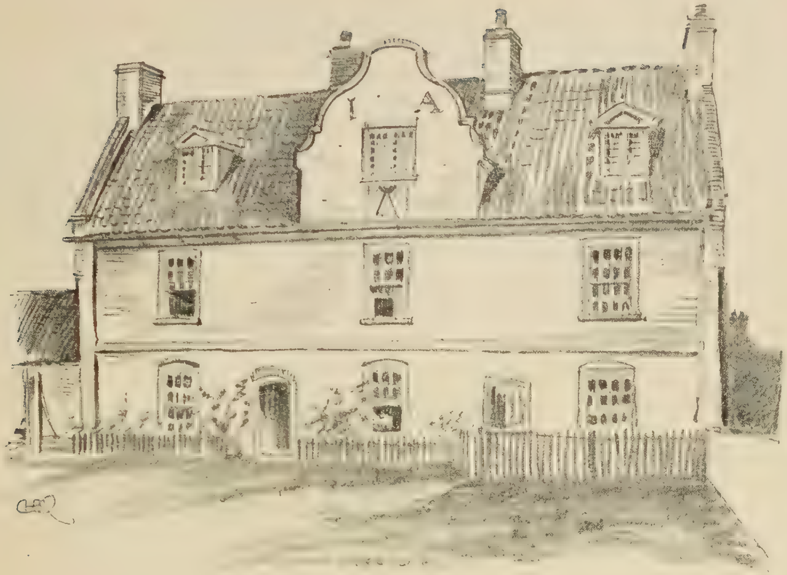


FIG. 104.—The "Ostrich" Inn, Wells, Norfolk.

was necessary to effect the transformation scenes. Ben Jonson supplied the idea, and book of the words, and, alas! quarrelled with Jones, thinking that he obtained more than his fair share of credit. Jonson wrote plays as well, and in his time played many parts. He was undoubtedly quarrelsome, but a man of great genius. He started life as a bricklayer, served in the army in Flanders, and on his return became actor and playwright, probably at the "Curtain" in Shoreditch, and then with Henslowe at the "Rose" in Bankside. Here he quarrelled with another actor, and fighting a duel killed his man. Henslowe wrote to Alleyne: "Since you were with me I have lost one of my company which hurteth me greatly, that is Gabriel, for he is slain in Hoxton Fields by the hands of Benjamin Jonson, bricklayer." Jonson in consequence found himself in gaol, and narrowly escaped hanging. He beat Marston, a fellow-dramatist, took his pistol from him, and wrote an an epigram about it:

"Playwright, convict of public wrongs to men,
Takes private beatings, and begins again.
Two kinds of valour he doth show at once:
Active in's brain, and passive in his bones."

About 1604 and 1605 Jonson wrote a comedy with Chapman, which was supposed to contain reflections on the Scots, and again he was in prison, and in danger of having ears and nose split.

Jonson was a friend of Shakespeare, and together they used to go to the Mermaid Tavern and indulge in wit combats. The tavern was the club-house of the day.

"But that which most doth take my muse and me,
Is a pure cup of rich Canary wine,
Which is the 'Mermaid's' now, but shall be mine."

And here is another line of Jonson's:

"At Bread-street's 'Mermaid,' having dined, and merry,
Proposed to go to Holborn in a wherry."

The Devil Tavern in Fleet Street was another of his haunts, and as well he founded the Apollo Club, of which Herrick was a member. Jonson fell into poverty, and at his death was buried in Westminster Abbey, and on the stone above Sir John Young paid a man 1s. 6d. to cut this brief epitaph, "O rare Ben Jonson."

Coffee was introduced about this time, and Pepys has a note in 1660: "To the coffee-house (Miles'), where were a great confluence of gentlemen; . . . where admirable discourse till 9 at night." Chocolate was advertised in 1657 as "an excellent West India Drink," and tea in 1658 as "China Drink."

The illustration No. 105 shows some of the mummers in a morris dance. One always feels that this dance really was part and parcel of the Elizabethan and Stuart times. It was certainly in existence in England in the fifteenth century, but without the same hold that it

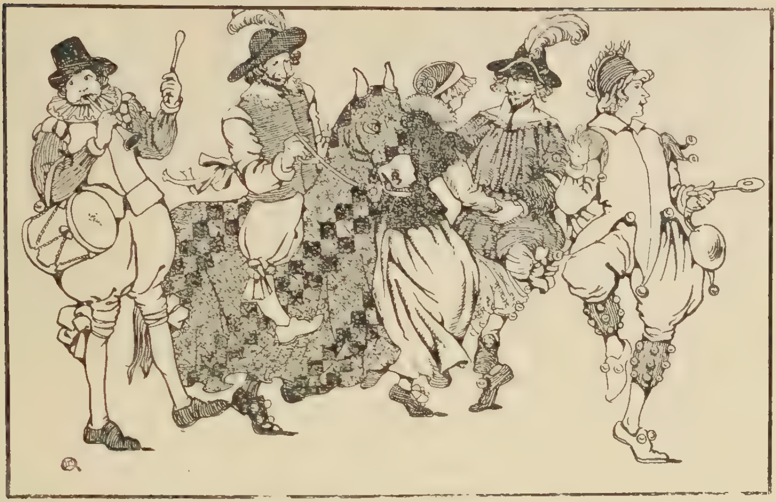


FIG. 105.—Morris Dance.

16th-Century Game, p. 88. 18th-Century Game, p. 229.

gained later. Its origin is believed to have been in the East among the Moors. Morris dances took place at weddings on Holy Thursday, and at the Whitsun Ales and Bride Ales, and a kind of pageant or play was also held, called *The Lord of Misrule.*

An amusing account is given by an Elizabethan writer of this ceremony. He tells how the Lord of Misrule is chosen by his fellows, how he is crowned, and then chooses others to be his bodyguard. Each follower wears a livery of yellow or green or some light colour, and they are bedecked with scarves, ribbons, laces, and gold rings and precious stones and jewels. On their legs are bands of either twenty or forty bells. They carry rich handkerchiefs in their hands or across their shoulders. The whole company includes drummers, pipers, dragons, hobby horses, and other "antiques." They all march to the church; "their pypers pypyng, their drummers thundering, their stumpes dauncing, their belles jyngling, their handkerchiefs fluttering about their heads like madde men, their hobbie horses and other monsters skirmishing amongst the throng, and in this sorte they goe to the church." They dance into the church and out again, and finally feast in booths set up by the churchyard. The people around give them "some bread, some good ale, some new cheese, some olde cheese, some custardes, some cracknels, some cakes, some flaunes, some tartes, some creame, some meat, some one thing and some another." Thus they banquet and dance all day, and perchance all night also.

The characters in a morris dance varied. The most usual were Robin Hood, Little John, Friar Tuck, Maid Marian, the Queen of the May, the fool, the piper, and several other dancers, also there was often a hobby horse and a dragon. The character of Maid Marian was taken by a boy, and the number of performers varied very much. The fool usually carried a ladle to hold alms, with a bladder attached, and a fox's brush on the tail of his tunic. Bells and handkerchiefs were always used.

In the churchwarden's accounts in Kingston is a note of morris dancers' dress in the reign of Henry VIII. They were dressed in gilt leather and silver paper, and sometimes in coats of white spangled fustian. They had purses at their girdles, and garters with bells attached. Sometimes bells were jingled in the hand or fastened to the arms and wrists.

Morris dancing continued until the end of the eighteenth century.

May Day was always kept as a holiday, with May Day games, morris dancing, and dancing round the maypole. Some say that the May Day revelry had its origin in the Roman "Floralia." In the poems of Herrick in 1648 are many charming references to May Day. In his poem "Corinna's going a-Maying" he speaks of the custom of placing boughs of may over each door:

"Each Porch, each doore, ere this,
An Arke a Tabernacle is
Made up of white-thorn neatly enterwove,
As if here were those cooler shades of love.

And again:

"A deale of Youth, ere this, is come
Back, and with White-thorn laden home.
Some have dispatcht their Cakes and Creame,
Before that we have left to dreame."

Candlemas Day, or the Feast of the Purification of the Virgin Mary, held on 2nd February, was usually marked by some revelry; and in Evelyn's diary he speaks of a masque taking place. Herrick tells of a quaint superstition in connection with the eve of Candlemas:

"Down with the Rosemary, and so
Down with the Baies and Misletoe;
Down with the Holly, Ivie, all,
Wherewith ye drest the Christmas Hall:
That so the superstitious find
No one least Branch there left behind:
For look, how many leaves there be
Neglected there (maids trust to me)
So many Goblins you shall see."

Fairs were still held, and Evelyn mentions both Bartholomew's Fair and Our Lady Fair at Southwark. At each of these he saw juggling, and performing animals. He also speaks of seeing an Italian puppet show in a booth at Charing Cross. He does not say if this was a Punch and Judy show, but they were certainly introduced into England about this time, as were also marionettes and dancing dolls. Jugglers, acrobats, fire-eaters, and other performers were often hired to entertain people at private houses after a dinner or supper party.

Evelyn writes thus of such an entertainment: "He devoured brimstone on glowing coals before us, chewing and swallowing them; he melted a beer-glass and eat it quite up; then, taking a live coal on his tongue, he put on it a raw oyster; the coal was blown on with bellows till it flamed and sparkled in his mouth, and so remained till the oyster gaped and was quite boiled. Then he melted pitch and wax with sulphur, which he drank down, as it flamed; I saw't flaming in his mouth a good while; with divers other prodigious feats."

Billiards is mentioned in the diary, and skating also, skate blades having been introduced into England by Royalists returning from exile in Holland.

Children's games were much the same as in the Elizabethan era, but a new system of education was started by a German named Komensky, which corresponds very nearly to the Froebel Kindergarten system of to-day. He advocated the teaching of children through their play to make clay models, coloured mats, and baskets with strips of bright paper; also to learn about various trades by means of action songs. Alphabetical bricks had been invented by Sir Hugh Platt in the reign of Elizabeth. Children's card games are often spoken of, and we read that grammatical card games were also introduced.

An interesting old seventeenth-century engraving is in existence, showing a primitive magic-lantern working, and it is described in a dictionary of 1719 as "a little optical machine which enables one to see in the dark, on a white wall, many spectres and frightful monsters of a sort that those who do not know the secret, believe it to be done by magic art."

A game called "Pale-maille" was played by men as well as by children. It was not unlike golf, only the ball, struck with a mallet or club, was driven through a hanging hoop. Charles II. and his courtiers practised pale-maille in St. James's Park, and Pall Mall, as the name of the walk, has been retained ever since.

Having come to the end of our space, a tail-piece has been drawn to show a characteristic piece of carving by Grinling Gibbons. The great interest of his work is, that though at first sight it seems to be a riot of exquisitely carved fruit and flowers, in reality they are composed into beautiful designs. His imitators emulate the skill of the under-cutting; they make the fruit look as if it could be eaten, and the flowers picked, but they generally entirely miss the grouping and composition. If this tail-piece is examined, it will be seen that the masses are carefully arranged and balanced, and that the lines of the cornucopia on each side, with the eagle over, supply a framework which connects the whole together and gives relief to the general richness. Without this design, the carving would be only a beautiful riot of natural forms.

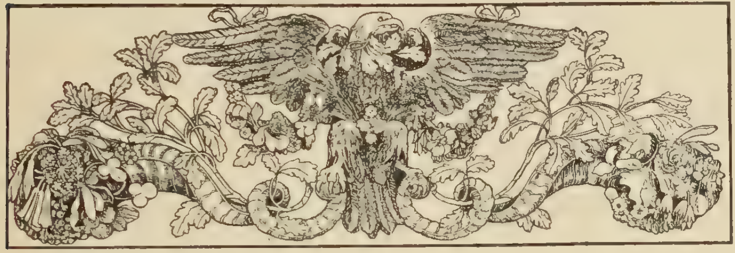


FIG. 106.—17th-Century Ornament.

16th Century Ornament, p. 90. 18th-Century Ornament, p. 234

CHAPTER III.—“Georgian” Period of Design, 1700–1799.

Eighteenth Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1700				
1702	Queen Anne, *m.* Prince George of Denmark	Duke of Marlborough *b.*	War with France	Castle Howard, Yorks, 1702–14
1703				St. Katherine College Chapel, Cambridge
1704		John Wood of Bath *b.*—A.	Battle of Blenheim. Capture of Gibraltar	
1705		Francis Boucher *b.*—P.		
1706		Benjamin Franklin *b.*	Battle of Ramillies	
1707		Fielding *b.*—W.	Union between England and Scotland	
1708			Battle of Oudenarde	
1709		Samuel Johnson *b.*—W.	Battle of Malplaquet	
1710				St. Paul's Cathedral finished
1711		Hume *b.*—W.	Archduke Charles made Emperor	
1712				
1713		Sterne *b.*—W.	Treaty of Utrecht	Easton Neston, Northants
1714	George I., *m.* Sophia Dorothea of Zell	Gluck *b.*—M.		
1715		Sir Robert Walpole *b.*		Blenheim Palace, Oxford
1716	*Louis XV. of France*	Thomas Gray *b.*—Pt.		
1717		David Garrick *b.*		St. Mary-le-Strand
1718		Peg Woffington *b.*		
1720		Rev. Gilbert White *b.*—W.	South Sea Bubble	Seaton Delaval, Northumberland
1721		Smollett *b.*—W.		
1723		Sir Joshua Reynolds *b.*—P.		Houghton, Norfolk
1725		Greuze *b.*—P.		
1726		James Wolfe *b.* Robert Adam *b.*—A.		St. Martin's-in-Fields
1727	George II., *m.* Caroline of Brandenburg-Anspach	Gainsborough *b.*—P.		
1728				
1729		Goldsmith *b.*—W.		
1731		William Cowper *b.*—Pt.		
1732		Haydn *b.*—M.		
1733			Excise Bill	
1734		George Romney *b.*—P.		
1737				Radcliffe Library, Oxford, 1737–47
1740		James Boswell *b.*—W.		
1742			War of the Austrian Succession	Horse Guards, London
1743			Battle of Dettingen	
1745			Battle of Prestonpans	
1746			Battles of Falkirk and Culloden	
1747				Woburn Abbey, Beds
1748			Treaty of Aix-la-Chapelle	
1749		Goethe *b.*—W. Edward Jenner *b.*		
1750		Robert Clive		Prior Park, Bath
1751		Sheridan *b.*—W.		
1752		Chatterton *b.*—Pt. Frances Burney *b.*—W.		
1753				
1754		William Pitt		Holkham Hall, Norfolk
1756		Raeburn *b.*—P. Mozart *b.*—M.	Seven Years' War	
1757		Kemble *b.* Blake *b.*—Pt.	Battle of Plassey	
1758		Horatio Nelson *b.*		
1759		John Hoppner *b.*—P. Robert Burns *b.*—Pt.	Capture of Quebec. Battle of Minden	
1760	George III., *m.* Charlotte of Mecklenburg-Strelitz			Harewood House, Yorks
1761				Kedlestone, Derbyshire
1762		Mrs. Jordan *b.*		
1763		Morland *b.*—P.	Peace of Paris	
1768				Adelphi Terrace
1769		George Washington		
1770		Beethoven *b.*—M. Wordsworth *b.*—Pt.	Ministry of Lord North and American War of Independence	
1771		Warren Hastings. Sir Walter Scott *b.*—W.	Liberty of Press established	
1772		Coleridge *b.*—Pt.		Ely House, Dover Street
1774	*Louis XVI. of France*	Southey *b.*—Pt.		
1775		Turner *b.*—P. Jane Austen *b.*—W. Charles Lamb *b.*—W. W. S. Landor *b.*	Battles of Lexington and Bunker's Hill	
1776		John Constable *b.*—P.	Declaration of Independence	Somerset House, Strand
1777			Surrender of Burgoyne at Saratoga	
1778			French Alliance with America	
1779				
1780		Burke	Gordon Riots	
1782				Newgate Prison
1783		William Pitt the younger	Treaty of Versailles	
1784		Leigh Hunt *b.*—Pt.		
1785		Thomas de Quincey *b.*—W.		
1787		Edmund Kean *b.*		
1788		Lord Byron *b.*—Pt.		
1789	*French Revolution*		The Regency Bill. French Revolution	
1791				Custom House, Dublin
1792	*Convention*	Shelley *b.*—Pt.		
1793			Execution of Louis XVI. War with France	
1794			Victory off Ushant	
1795	*The Directory*	Keats *b.*—Pt. Carlyle *b.*—W.		
1796		Corot *b.*—P.		
1797		Schubert *b.*—M.	Battles of Cape St. Vincent and Camperdown	
1798		Thomas Hood *b.*—Pt.	Battle of the Nile	
1799	*Napoleon Bonaparte First Consul*			

A.=Architect. P.=Painter. Pt.=Poet. S.=Sculptor. W.=Writer. M.=Musician.

16th-Century Chart, facing p. 1. 17th-Century Chart, facing p. 91.

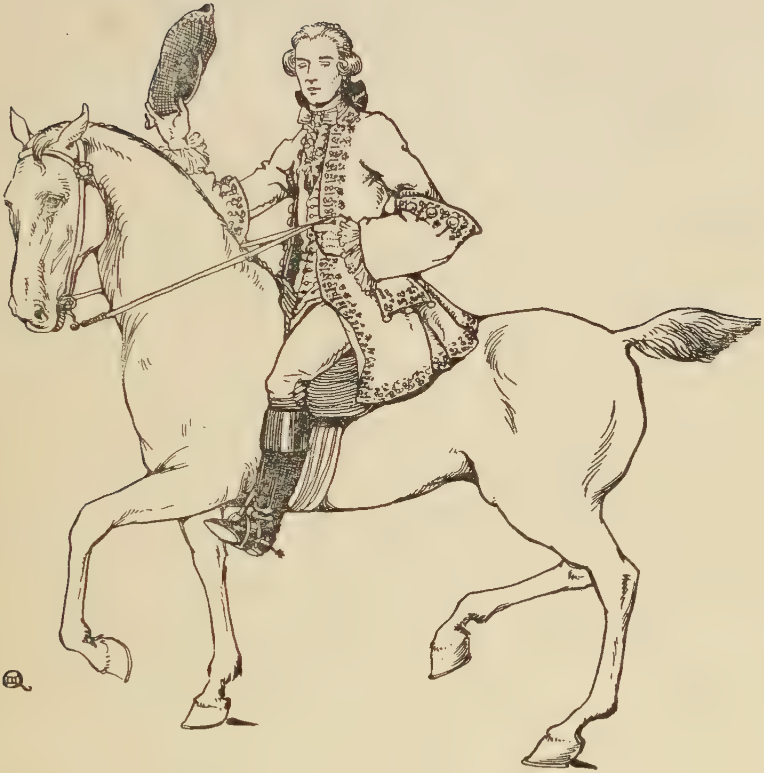


FIG. 107.—Horseman, time of George II.

CHAPTER III

EIGHTEENTH CENTURY

WHEN the eighteenth century opened, the great question of the Sovereign's rights had already been settled. The Act of Rights, 1689, after stating the unlawful acts of James II., contained various provisions which ensured that Parliament must be consulted, and that it should be held frequently. To be quite sure that this should be so, it was provided that Parliament should vote the money necessary to carry on the country each year; so the King, if he was to pay the navy and army, had to call his Parliament together.

If we look back at the seventeenth century, we shall see that the root of the trouble came from the failure on the Sovereign's part to recognize that the people could be admitted to government. James I. did not have a long reign, 1603–25, and this period can be taken as one in which the various hopes and aspirations of the subjects slowly came to a head. When Charles I. ascended the throne, very little in the way of concession would have been needed to bridge the gap between the parties; but he had little imagination. Charles believed himself "the king by divine right," and in the end he laid down his life, sooner than surrender this principle. Before his death he wrote: "For the people—and truly I desire their liberty and freedom as much as anybody whomsoever, but I must tell you, their liberty and freedom consists in having government in those laws, by which their life and goods may be most their own. It is not having a share in the government, sirs; that is nothing pertaining to them." In the days of Charles II. and James II., it seemed as if the lesson of the Commonwealth had been forgotten, but this was not the case, and the accession of William and Mary afforded the opportunity at last to firmly establish the principle that the people must have a share in the government. By this time, too, the practice of two parties in Parliament had become general, and we hear of Tory and Whig.

The eighteenth century was a period of tremendous happenings. At home Great Britain was altered from an agricultural into an industrial country; abroad, there were great wars, which were to lay the foundations of our present empire. It is a period of history which is worthy of the closest study, because we are still feeling the effects of decisions which were arrived at then.

The end of the seventeenth century saw the war with

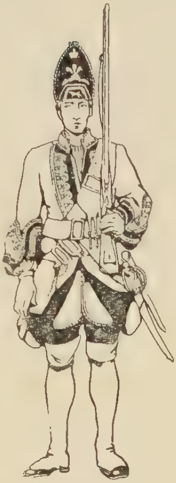


Fig. 108.—Soldier, 1742.

France, 1689–97, and this was renewed in the reign of Anne. Blenheim, 1704, Ramillies, 1706, Oudenarde, 1708, Malplaquet, 1709, produced that great soldier, John Churchill, Duke of Marlborough. Our navy defeated the French fleet off Malaga, and we gained Gibraltar, and so laid the foundation of our influence in the Mediterranean. The Union with Scotland, in 1707, removed trading restrictions between England and Scotland, and this was the commencement of the commercial success of the Clyde, and of Glasgow's prosperity; ships sailed from that town to America and brought back tobacco.

The Peace of Utrecht, 1713, gave us Nova Scotia and Newfoundland. When Queen Anne died, in 1714, George I. became king, and again Great Britain was ruled by a foreigner, who cared more for his native Hanover than the country of his adoption. There was a period of peace, until we went to war again with Spain in 1739, and France in 1740. George II. was a good fighter, and Dettingen, 1743, and Fontenoy, 1745, were battles in this campaign. But for the fact of our navy, the French would have come to the assistance of the "king over the water," the exiled James III. Prince Charles Edward, his son, did land in the Western Highlands in 1745, and the Highlanders helped him in noble fashion, but the battle of Culloden (1746), and their defeat, settled the Stuart cause for good and all.

The French War spread to America (1740-48), where our foes were assisted by the French Canadians; much the same thing happened in India, where the French had colonies. It was here that Clive did so well for us, and consolidated our power.

It is extremely interesting to note, as the centuries pass, how first one nation, and then another, struggles for colonies and empire. In the sixteenth century it was Spain; in the seventeenth the Dutch were very powerful; the eighteenth was one long trial of strength between ourselves and France, who had been fired by the plotting of Louis xiv., and at the end of the century, after incredible trials in the Revolution, produced Napoleon. But that was still a long way on. There was some semblance of peace after the Treaty of Aix-la-Chapelle, 1748, but the fight broke out again, and William Pitt became War Minister in 1757. France took Minorca from us, and Admiral Byng, because he failed to retake it, was tried and shot. Pitt clearly realized what sea power meant, and greatly strengthened the navy; with its aid we won Canada from the French, 1758–60, and the same thing happened in India, between 1757–60. We began to have great sailors again, and Admirals Boscawen, Rodney, and Sir Edward Hawke picked up the tradition of the Elizabethans. Spain declared war in 1762, and again the navy gained successes in the West Indies, Havana, and Manila. The Peace of Paris, 1763, gave some return to peaceful conditions.

The War with the American Colonies of 1775–82, was a sad and hopeless business. Among the Americans, the descendants of the Pilgrim Fathers, who had fled from tyranny and persecution, had little cause to love us, and the war afforded our old opponents, the French, an opportunity to aid the colonists in 1778. The treaty which acknowledged the independence of America was the Peace of Versailles, 1783, and this was followed by some ten years of peace.

Australia was visited by Captain Cook on his voyage of 1768–71, and colonists went there in 1787. This, with the conquest of India, was to have great influence on shipping and trade.

Then, as if the eighteenth century had not had enough of war already, the French Revolution of 1789 led up to the greatest war in which England had ever been involved, and which was to last for some twenty-two years and involve a whole continent. France presented the miraculous spectacle

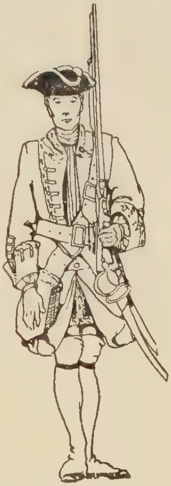


FIG. 109.—Soldier, 1742.

of a nation which, after apparently tearing itself into pieces by revolution and anarchy, became the greatest land power in Europe. The genius of Napoleon was such, that it seemed as if all the nations must pass under his power, and this would have been the case but for our navy, and the sea power which Bonaparte could not break.

Holland was weak at this time, and, between the devil and the deep sea, lost to us her colonies of Ceylon and Cape of Good Hope. The battles of Cape St. Vincent, 1797, The Nile, 1798, and Copenhagen, 1801, led up to the short peace of 1802–3, and then came that great historic encounter, the battle of Trafalgar, of October 21, 1805, when Nelson met his death but preserved our liberty. This battle formed the turning-point of the long struggle, and made it possible for us to go to the support of Spain when attacked by Napoleon in 1808, and this campaign again led up to Waterloo in 1815.

We have gone into the detail of all these wars and rumours of wars in the eighteenth century, because we think it may lead to a clearer understanding on other points. The wars gained us great additions to our empire, and so extended trade and the supply of raw material on which it exists. This stimulated industry, and its handmaid invention; we shall see later what developments there were in this direction. This growth of industrialism shifted large masses of people from country to town, to supply the labour for the new mills, and yet the wars, at the same time, confronted the country with the necessity of raising armies and large quantities of food-stuffs to feed the increasing population of the towns. Imports from the Continent were frequently stopped, and all this had a great effect on our system of farming and land-holding.

But to save being wearisome, we will now leave general conditions for a little and turn to the appearance of people. Here we shall find that the beginning of the eighteenth century saw the advent of the coat and waistcoat, such as are worn to-day. The long tunic and vest of Charles II.'s reign were changed gradually into a waisted coat, which was wide in the skirts and stiffened with whalebone to make it stand out. The waistcoat, or vest, was still long and straight, and reached to the tops of the stockings, which were rolled over the breeches above the knee. The sleeves of the coat were still short, ending in wide cuffs, to show the full white shirt beneath.

The first man in our illustration, No. 112, is probably a country gentleman, and therefore his dress is sober, but a beau of the period was very ornate indeed: his coat was of silk, satin, or velvet, elaborately laced; a snuff-box lay in his pocket, with which he made great play; at his side a slender sword, and under his arm he carried a clouded amber cane. Cravats were still much the same shape, and although, after the battle of Steinkirk, a black stock came into fashion, called the "Steinkirk," the general form remained unchanged. Wigs were usually tied in the nape of the neck, and were called "tie wigs," those for dress occasions being perfumed, powdered, and curled; three-cornered hats of dark felt were worn laced, but without feathers, these now being confined to the army only. While wigs were the mode, men's heads were close shaven beneath, and in the morning when they were at home it was the custom to wear instead of the wig a nightcap, or sometimes a turban, and a morning gown, or dressing-gown as we should now call it, often of beautiful material, and enriched with elaborate embroidery.

The second figure in the illustration, a young girl, is evidently not one of the fashionable throng. Her clothes are those of a well-to-do woman, possibly a squire's daughter, and though of fine material and colour, they bear none of the exaggerated details seen at the Court and in the world of fashion. Her hair is dressed in ringlets, and is covered with a little lace cap and a wide straw hat. A high wig was often worn by ladies in town, with rows of curls above the forehead. Skirts also were more elaborate at the Court, and were much befrilled, and stretched out on hoops round the hips, with panniers of the material draped to the back, and falling in a tail to the hem of the dress. Queen Mary, wife of William III., set the fashion for wearing chintz and printed calicoes, and from this time an immense variety of variously patterned materials came into use. Hooded cloaks were still worn out of doors, and ladies went abroad in muddy weather in pattens and clogs. A very interesting collection of these can be seen, together with shoes, in the Victoria and Albert Museum, South Kensington, Fig. 110. Some of the pattens are covered in leather, and some with velvet sewn with gold braid, and often shoe and clog are made to match. As time went on, hoops became larger and head-dresses smaller; in 1744, when hoops reached their largest proportions, the hair was closely dressed, and a little close-fitting cap was worn, often surmounted by a straw hat "à la bergère." This corresponded with the "Watteau" period in France. But it did not last long, the craze for artificiality grew, and ladies' head-dresses grew in proportion. Greased, powdered, and curled, dressed high over enormous cushions, and surmounted by imitation fruits, flowers, and even ships, the size of fashion-

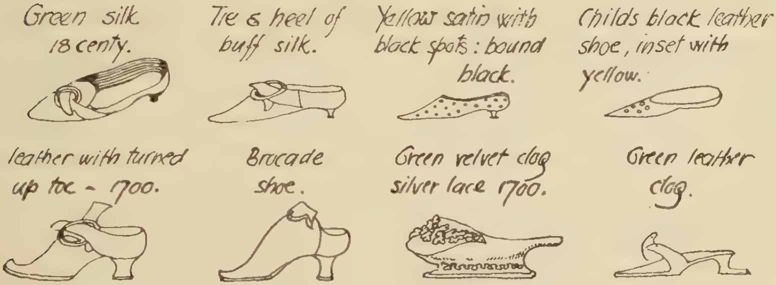

Green silk 18 centy.
Tie & heel of buff silk.
Yellow satin with black spots: bound black.
Childs black leather shoe, inset with yellow.
leather with turned up toe - 1700.
Brocade shoe.
Green velvet clog silver lace 1700.
Green leather clog.

Fig. 110.—Shoes from the Victoria and Albert Museum, South Kensington.

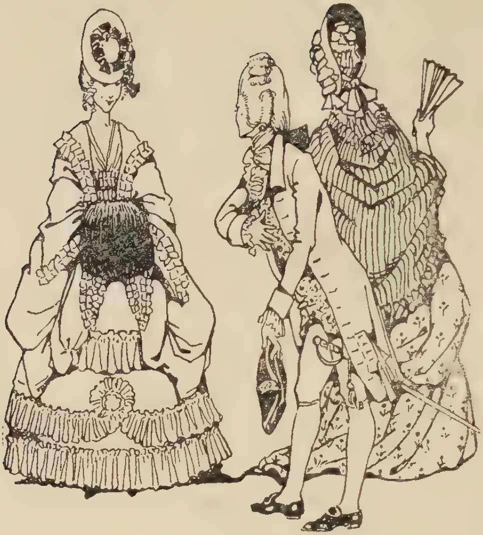


FIG. 111.—Bagnigge Wells, 1776.

able heads became so vast, that women were often compelled to travel in their sedan chairs with the roof open.

It is said that ladies were obliged to sleep in these erections, and at home in the daytime a large mob cap was worn over all, with ends that crossed beneath the chin, and tied at the back of the neck. Face patches were worn by all. Hoops were smaller, as will be seen in the second lady in the illustration, and ruching and pleating is much in evidence. On looking at the gentleman with her, we can see how coats have altered. Skirts gave place gradually to a tight coat, cut away into close-fitting tails. Knee breeches were fastened over the stockings below the knee, and shoes had red heels. We have not enough space to tell of all the different shapes of wigs and shoes that followed one another through the eighteenth century. They were many and varied, and shoes especially can be splendidly studied if a visit be made to the Victoria and Albert Museum, South Kensington, where also is a fine collection of costumes of the century.

In 1785 powder and mobs began to pall, and ladies affected curls and Leghorn hats, and the studied simplicity seen in Sir Joshua Reynolds' later portraits. Pantaloons, reaching to the middle of the calf, came in for men, and striped silks were worn by them on dress occasions. Men's own hair was worn long, and Fox, who led the fashion,

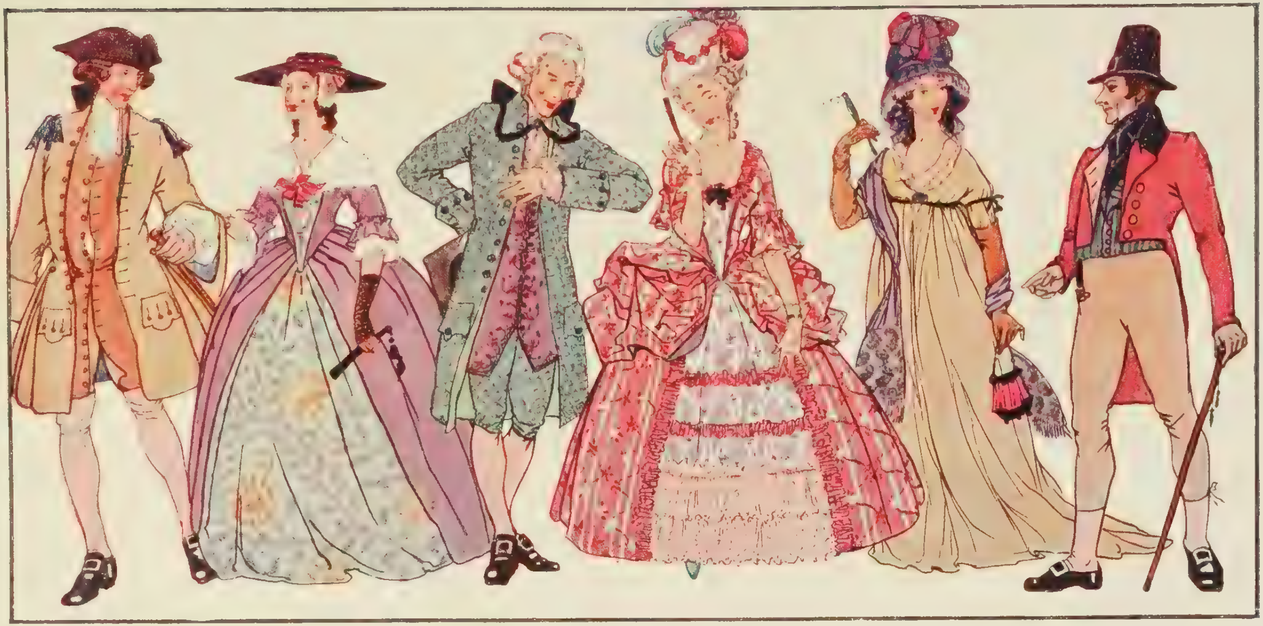


FIG. 112.—Costume of the XVIIIth Century.

XVIth Century Costume, opposite p. 6. XVIIth Century Costume, opposite p. 96.

To face p. 168.]

dressed in a more careless and negligent manner than had been seen before.

Horace Walpole in 1791 wrote: "I do not know the present generation by sight." Men "in their dirty shirts and shaggy hair have levelled nobility as much as the mobility in France have." A garment called the "Caroline wrapper" came into fashion, such as is seen on the last lady in our illustration—a garment still full in the skirts, but with the waist-line high, and tending slightly towards the classical form, which in the beginning of the nineteenth century became the rage.

In 1795 a tax on powder put an end to all powdered hair. Swords ceased to be worn, and men began to carry umbrellas! Thus ended the age of powder, patches, and brocade, and we can return to the doings of the navy.

We saw at the beginning of the chapter what a considerable part our sailors played at this time. Our illustration, Fig. 113, is of the *Royal George*, one of the famous ships of the eighteenth century. Mounting 100 guns, her tonnage was 2047 tons; the length of keel 143 feet 5½ inches; beam, 51 feet 9½ inches; depth, 21 feet 6 inches. Built at Woolwich, she was launched in 1756, the year before William Pitt was made War Minister, and sank at Spithead in 1782. The *Royal George* saw service under Admiral Hawke, and assisted in the defeat of the French at Belle Isle in 1759.

Starting with the hull of the ship, we can still trace the old galley beak head, that we have noted as characteristic of the sixteenth and seventeenth centuries, but this feature was soon to disappear, and Nelson's flagship, the *Victory*, built 1775, has bows which form part of the hull in modern fashion—a loss from the picturesque point of view, but an undoubted improvement structurally. The forecastle is marked, and the poop, but not in so pronounced a fashion as before. The three poop lanterns, with another in the main-top, gave by night the sign of a flag officer's ship. So far as rigging is concerned, the

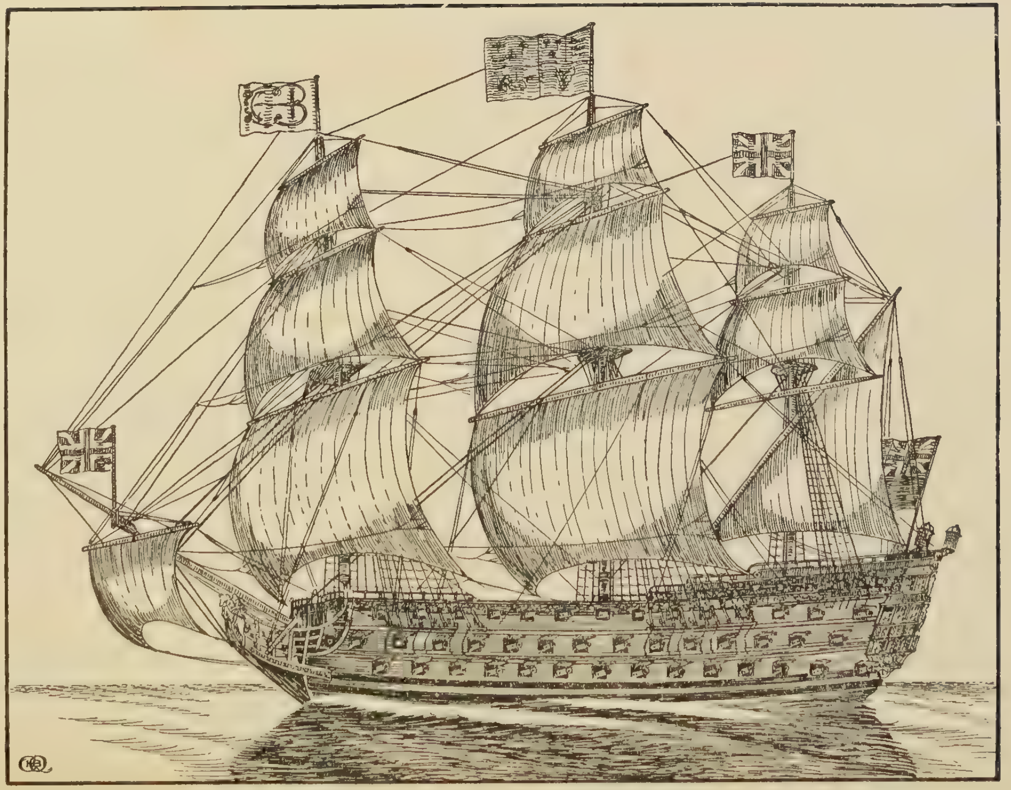


FIG. 113.—The *Royal George*.

Galley, p. 19. Galleon, p. 21. *Ark Royal*, p. 23. 17th-Century Ship, p. 100. Clipper, p. 172.

Royal George has a sprit-sail under the bowsprit, but the sprit topmast and sail has gone, and the jackstaff takes its place for the Union Jack. Triangular head-sails were also in use by this time, and by the middle of the eighteenth century stay-sails, on the stays between the masts, were common. The sailing diagram in the sixteenth century explained the uses of these, and how they held the ship in the wind for a longer period in coming round.

We have in the drawing, square sails on the foremast and mainmast, and on the mizzen we still have a lateen with square sails over. After this the lateen has an interesting development. First the fore part was cut off, turning it into a four-sided sail, then all the sail in front of the mast went, but the yard still projected. Then the yard in front was cut off, and by this time the sail had become the spanker, or driver. Then about 1840 the Americans put a square sail in front of the driver, which was called the cross jack. Head sails necessitated the jib-boom being added to the bowsprit, and the dolphin striker was placed underneath to brace the whole and resist the strain of the head sails.

These were the ships which led up to those of Nelson's times, and great art and cunning was needed in their handling. At Trafalgar our sailors had to depend on guns with a range of only 400 to 600 yards, and they just lobbed shot at the French. We lost 1609 killed, wounded, and drowned, the French 4528, the Spaniards 2405, and no ships were sunk. Nowadays, the torpedo has a range of four to five sea miles. At the battle of Jutland, on May 31, 1916, which like Trafalgar was a turning-point in a great war, Beatty opened fire at about 18,500 yards, and the gunners fired at a smudge on the horizon they imagined to be the enemy.

There is an interesting note on the design of eighteenth-century ships, in the catalogue of the Naval and Marine Engineering Collection in the Science Museum at South Kensington, where all mechanically-minded boys should go. "A great obstacle to progress was created in 1719

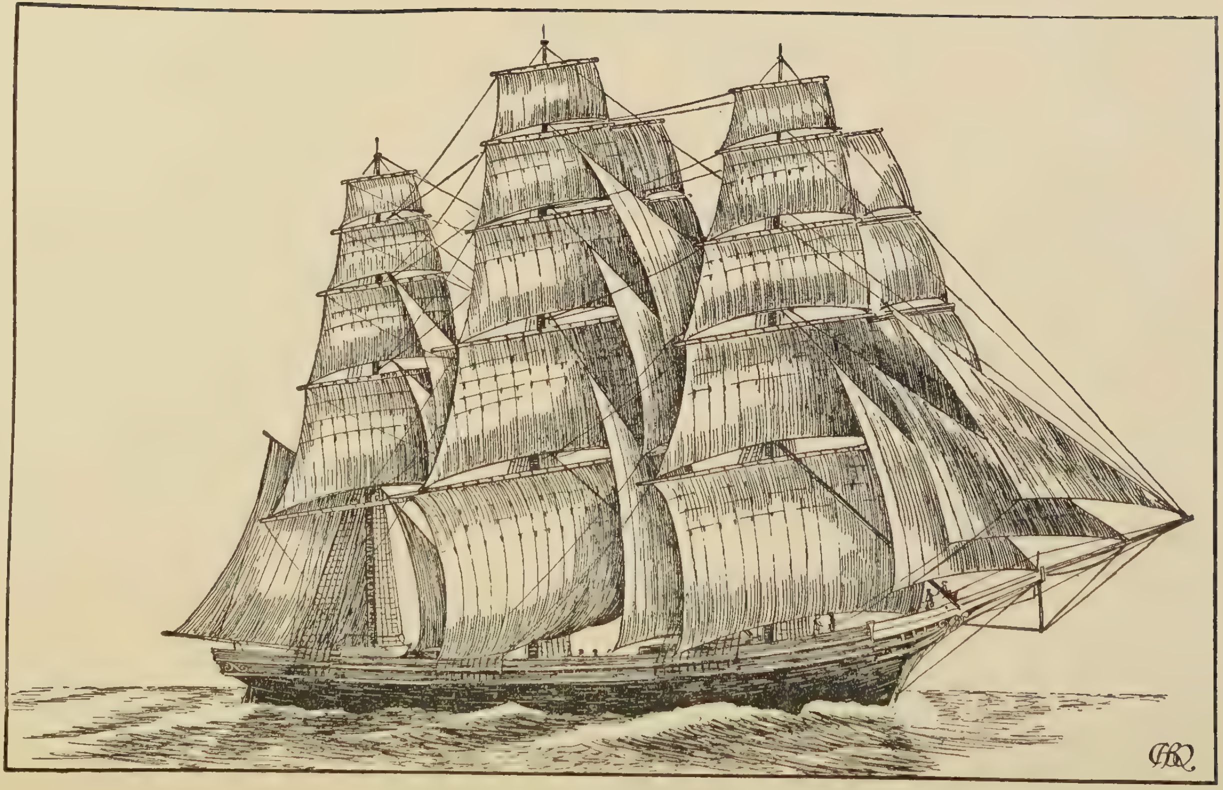


FIG. 114.—A Tea Clipper.

Galley, p. 19. Galleon, p. 21. *Ark Royal*, p. 23. 17th-Century Ship, p. 100. 18th Century Ship, p. 170

by the English Navy Board, who, satisfied with the performances of existing types of vessels, laid down a fixed scale of dimensions and tonnage for ships of each class, thus leaving no power with the designers of adapting the vessel's displacement to the increasing weight of armament and other changes. This remained in force for nearly a century, until the demonstrated superiority of French vessels of equal rating initiated a greatly improved scale of dimensions."

So standardization spelt stagnation in the eighteenth century, as it still does to-day. The next illustration, Fig. 114, is of a tea clipper, dating from about the middle of the nineteenth century, so that properly speaking it is outside the period of the book. As, however, the clipper marked the final development and culmination of the sailing ship before steam came in, it was felt that it must be illustrated. The performances of these boats were really wonderful. Tea does not improve by being at sea, so premiums were paid for speedy voyages, and the boats were built to obtain this end. The trading ship before this had been of a shorter and more tubby design, not more than four times the beam in length; the clipper was five to six, and the lines of the hull were as beautiful as those of a modern yacht. The gracefully rising bows show that the boat could sail into the wind. The clipper carried a tremendous amount of canvas. Starting with the head-sails, we have three of these, though sometimes four were carried, the lower being the fore-topmast staysail, then inner, outer, and flying jib. The jib-boom, braced with the dolphin striker underneath, is shown in the sketch. The foremast and mainmast have their foresail and mainsail, and these with the mizzen are well fitted with topsails, top-gallants, and royals. At the stern there is the driver, or spanker, the lineal descendant of the fifteenth-century lateen. Staysails were fitted on the stays between the masts, and studding-sails on booms projected from the yards of the square sails. Thus we have the culmination of the art of sailing. The clipper was good before the wind by reason of her square sails, and could steal into the wind with the aid of her head- and stay-sails and spanker. Here to our great sorrow we say good-bye to the sailing ship, and wish that our drawings had been a little livelier.

In the beginning of the chapter we had so much to say about soldiers, that before we advance too far it may be as well to find out something of their weapons. The flintlock was an English invention of the beginning of the seventeenth century, and remained in use until superseded by the percussion cap fired on a nipple, early in the nineteenth.

The sketch in our illustration, Fig. 115, shows the application of a flintlock to the wooden stock of a pistol, and the way the barrel was adjusted. With an alteration in the shape of the stock, the principle was much the same in the gun, and for the earlier match- and wheel-locks we have illustrated. The lower sketch shows the inside of a flintlock against the stock. In the top sketch the hammer has descended, and the cover of the flash-pan is open ; in the lower the hammer is at full cock, and the flash-pan is covered up. Powder being placed into the flash-pan at 1, the hinged cover 2 was brought down, and kept into position by spring 3. The hammer 4 turns on spindle 5, which goes through the lock, and on the inside at 6 has attached to it a clever arrangement which gives full and half-cock positions to the hammer. This is arranged by a lever 7, turning on spindle 8, having at the other end a check fitting into the stops on 6. Lever 7 is kept in position by spring 9. To fire the pistol, lever 7 is raised by the trigger action, when the hammer being freed, is brought down by the action of spring 10 on another projection of 6. The hammer flint, in descending, struck on the underside of hinged cover 2, and forced it back, making a spark and igniting the powder in the flash-pan, and so through touch-hole 1 to the charge in the barrel — that is, if the powder was dry.

Having discussed war and empire, we can now turn to

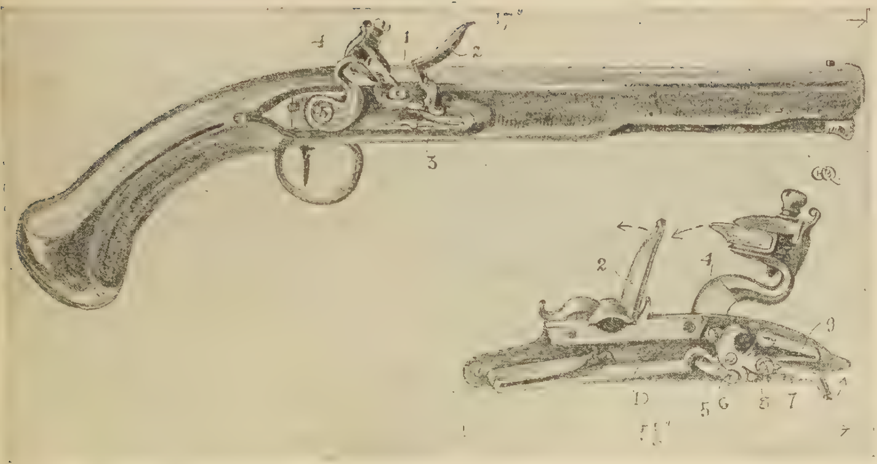


FIG. 115.—A Flintlock.
Matchlock, p. 69. Wheel-lock, facing p. 139.

industry and invention, which was to have so large an effect on eighteenth-century people. We have already seen in the preceding centuries how man was always striving, even with musical instruments, to invent machines to do work instead of working by hand, and until the eighteenth century he had to depend on wind and water for his power. The eighteenth century was to make steam the practical form of power, and its use revolutionized industry.

It may be of interest if, before we discuss the development of the power loom, we describe the hand spinning-wheel. This beautiful little machine, see Fig. 116, was introduced in the sixteenth century, and took the place of spinning by a hand spindle as described in Chapter IV., Part I. The right foot, acting on a treadle, turned the wheel by the connecting-rod and cranked arm to the wheel axle. The wheel, by driving bands, turned a horizontal spindle, and it required a certain practice to turn the wheel regularly, and not allow it to reverse action. The spindle was fitted with a pair of wooden wings called fliers, and fitted with little wire hooks; there was a reel on the spindle, and a small grooved wooden wheel which took up the drive from the driving wheel. As to the method of spinning, the preparation of the carded wool was described in Part I. A short length of yarn, already spun from the wool, was threaded through the hollow end of the spindle, and passed out of a hole in the side; it was then threaded through the wire hooks in the fliers, and tied to the reel. The thread was wound on to the reel as it was turned by the wheel, and the twist which is necessary to make the yarn was given by the action of the fliers. If a piece of darning wool is pulled to pieces, it will be found to consist of many short hairs of varying lengths, kept together by twisting. So in spinning, some carded wool was put on a distaff placed on the wheel framing, or a portion called a rolag was held in the hand, and the art of spinning consisted in feeding out the wool, so that a thread of even thickness was twisted by the action of the fliers. String, rope, and all sorts of threads are made in this way. There is a delightful little handbook called the *Story of a Homespun Web*, by Mrs. Godfrey Blount, published by J. M. Dent, which goes into full details. Knowing how yarn used to be spun, we can now consider the various steps which were taken in the eighteenth century to alter all this.

In the first half of the eighteenth century, the masters found the yarn and gave the work out to the handloom weavers; these men did their work at home, or in their own little workshops, and though they had to work hard, had the satisfaction of being their own masters. The yarn was made by spinners, and it took ten spinners to keep one weaver at work. Attempts were made to remedy this, and in 1764 Hargreaves invented the spinning jenny; this consisted of a horizontal fly-wheel, which drove as many as eight vertical spindles and fliers. The machine was worked by hand, and enabled the spinner to keep pace with the weaver. Arkwright still further improved spinning, and in 1779 Crompton perfected what was called a "mule," which, by incorporating the good points of Hargreaves' jenny and Arkwright's machine, made the spinner able to produce

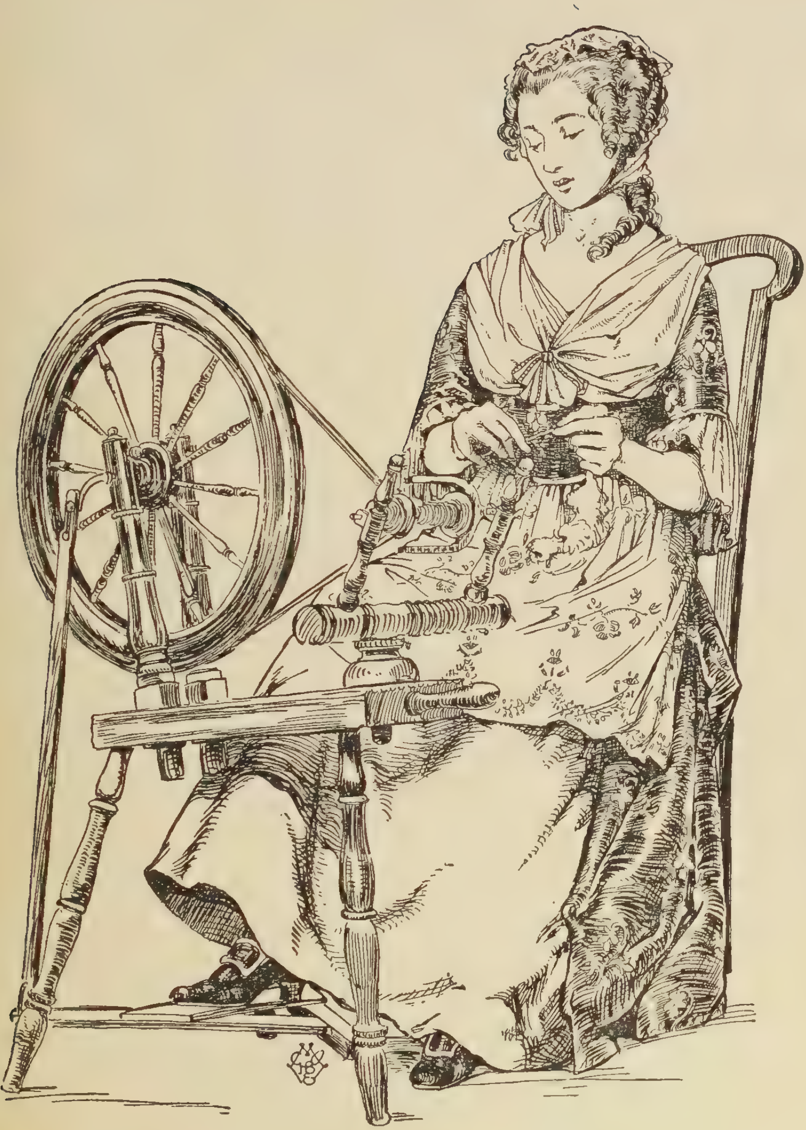


FIG. 116.—Spinning.

yarn faster than the weaver could weave it. Side by side with the spinners, the weavers were improving their looms, and it was Kay's invention of the fly-shuttle which was the first step in the chain of invention, because it at once doubled the weavers' output. Before this date, the loom was worked as described in Chapter IV., Part I., and the shuttle, with its weft, had been thrown by hand from side to side through the warp ; in the fly-shuttle this operation was reproduced by a mechanical arrangement.

With the addition of the fly-shuttle, the loom remained as before, until, in 1785, a clergyman, Cartwright by name, who, until he visited Arkwright's mill had never seen a loom, invented one worked by water power, and in 1789 Cartwright, who had set up a factory, installed a steam engine.

Primitive steam engines had been used since the end of the seventeenth century, but it was James Watt, who started work in Glasgow in 1756, who finally perfected this form of power, about 1776. In 1777 he wrote to his partner, of a pumping engine he had fixed in Cornwall : " The velocity, violence, magnitude, and horrible noise of the engine give universal satisfaction to all beholders." The new form of power was rapidly applied during the close of the eighteenth century to flour, saw, and silk mills, and the reign of wind and water power was over.

We have seen how the wars of the eighteenth century added to our empire and developed trade. As our colonists went to the new countries they sent home raw materials, and took in exchange the goods manufactured from them. It was a time of great expansion, and speculation was rife. Many people saw the chance of making fortunes, and the pity was that in doing so they inflicted great hardship on others. This came about because of the upheaval consequent on the new machinery throwing out of employment many of the handicraftsmen, who were perhaps too old, or too conservative, to take to the new methods. We have seen how the old weavers did their work at home, and

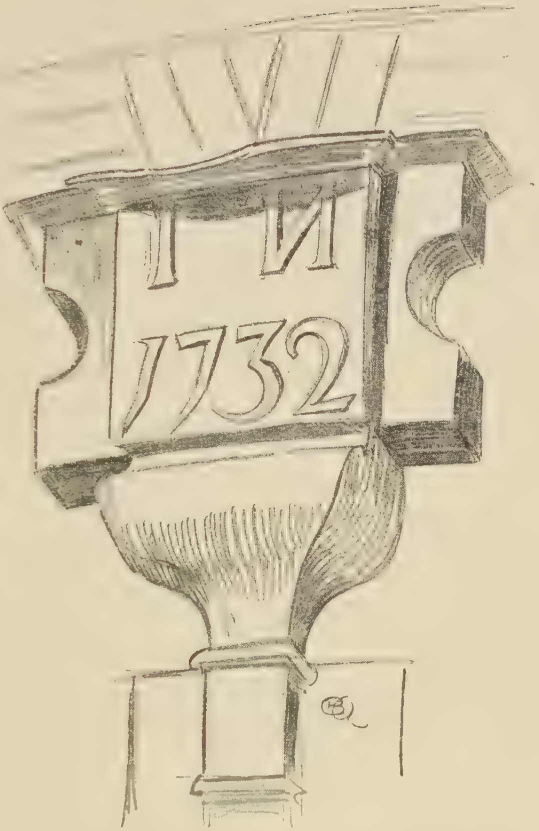


FIG. 117.—A Lead Rain-water Head, from Compton Wynyates, Warwickshire.

this was possible when they themselves supplied the power which worked the hand-looms, but it was impossible when the steam engine worked the power-loom. All the workmen then had to come to the factory where the power was; these were built without any regard for what are called "the amenities of existence." Cottages had to be built close to the mills, and as people were so anxious to get rich, they had not time to think about light and air, sunlight and health, so the squalid industrial town came into being, with all its problems affecting life and happiness. It was not until 1909 that the Government of that day brought in a Town Planning Act, which specified that such a state of affairs could no longer continue, and that "amenity," or the quality of being pleasant and agreeable, must be considered in planning towns and building houses.

To revert to the eighteenth century, the many wars were a drain on the man-power of the country, and at the same time stopped imports from the Continent.

The industrial developments drew men from the country to the new factories and towns which were springing up, so that the farmers were confronted with the problem of increasing the supply of food-stuffs, with in all probability fewer men to help them. All this brings us back to the land question again, and we apologize to our readers for the constant way we harp on this subject; yet we must do so, because it is important; but this is really the last time.

The eighteenth century was destined to see the culmination of the enclosures to which we have referred, but the old open-field system of agriculture (see p. 43) still existed over very large areas. Improved methods were being urged, and Jethro Tull published his book, *Horse-Hoeing Husbandry*, in 1733. He advocated careful selection of seed, and planting in furrows instead of broadcast, so that the land could be hoed and cultivated in between the rows. The old farmers on the open-field system were too conservative to adopt his methods, and it was left to the larger landowners, working as individuals, to demonstrate the soundness of Tull's teaching. Lord Townshend was another pioneer. He lived at Raynham Hall, in Norfolk, the house designed by Inigo Jones in 1635, to which we referred in the seventeenth-century chapter. Townshend believed in alternating turnips, grasses, and corn, and by so doing he provided winter food for his cattle, and saved letting the land lie fallow once in three years, as the open-field farmer did. More stock could be kept, which meant more manure to fertilize the soil, and so increased production of both corn and meat. Townshend's methods were so successful that he was nicknamed "Turnip."

Arthur Young (*b.* 1741, *d.* 1820), an advocate of enclosing, said of Townshend's work: "Thirty years ago it was an extensive heath, without either tree or shrub, only a sheep walk to another farm. Such a number of carriages crossed it, that they would sometimes be a mile apart in pursuit of the best track. Now there is an excellent turnpike road, enclosed on each side with a

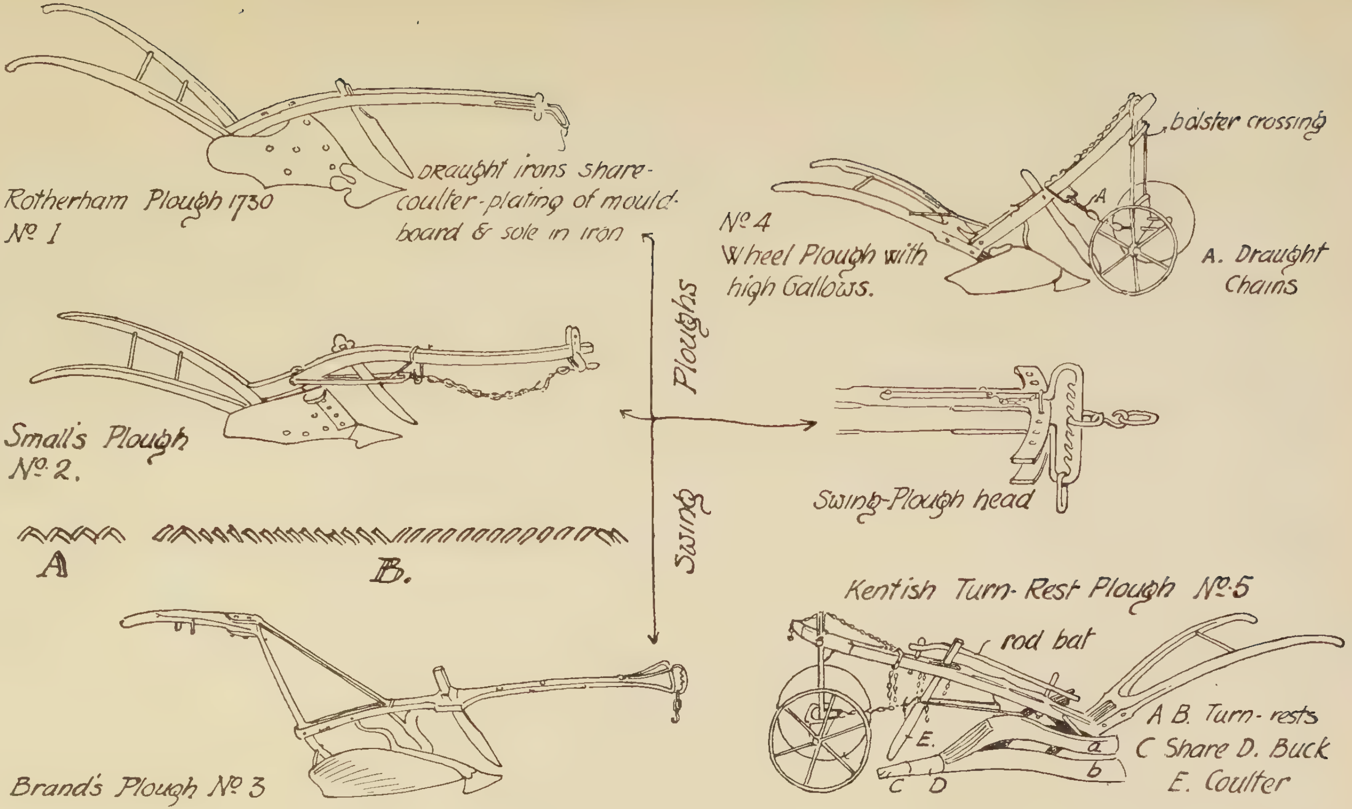

Rotherham Plough 1730
No 1
draught irons share-coulter-plating of mould-board & sole in iron
No 4
Wheel Plough with high Gallows.
balster crossing
A
A. Draught Chains
Small's Plough
No. 2.
Ploughs
Swing
Swing-Plough head
A
B.
Brand's Plough No 3
Kentish Turn-Rest Plough No. 5
rod bat
A B. Turn-rests
C Share D. Buck
E. Coulter
a
b
E.
C
D

FIG. 118.—Eighteenth-Century Types of Ploughs.
Seventeenth Century, p. 146.

good quick-set hedge, and the whole laid out in enclosures and cultivated on the Norfolk system in superior style. The whole is let at 15s. an acre, ten times the original value."

Young became the Secretary of the Board of Agriculture in 1793. He advocated reclaiming the wastes, breaking up commons, and doing away with the open-field system, and between 1793 and 1809 it is estimated that about 4½ million acres were added to cultivation in this way. The Napoleonic wars rendered such a course inevitable, and the open-field system was doomed when it was found that by enclosure the country could be fed, but great hardship was inflicted on the small copy-holders, who held a few acres in the common fields, with grazing rights on the commons and wastes. They led a healthy, interesting life, and were sturdy types. Too often their small holding was taken from them, as in More's words, by "coveyne and fraude," and they drifted into the towns to swell the volume of misery there, and to create new problems for later generations.

Bakewell, a Leicestershire farmer, born in 1725, greatly improved sheep and cattle breeding, and increased them in size and consequent production of meat.

Fig. 118 gives some of the eighteenth-century types of ploughs. Small, who made No. 2, established works in Berwickshire in 1763, and died about 1793. He was the first to invent a cast-iron turn furrow. No. 3 is interesting, because it was probably the first iron plough. Young, in his Agricultural Report on Suffolk in 1804, mentions a plough made of iron by a "very ingenious blacksmith of the name of Brand . . . no other in the kingdom equal to it." Brand died at the end of the eighteenth century. Nos. 1, 2, and 3 are all swing ploughs. The plough head was an important part of this implement, and the depth of the furrow was regulated by the position at which the pull was applied here, or by the ploughman lifting, or bearing, on the handles. The Rutland plough was of this swing type, with the addition of a land and furrow wheel at the end of the beam. The swing plough was more suitable for the use of the tenant-farmers to whom the land was let after the enclosures. In the old open-field system a much heavier plough could be used, and pulled by all the village oxen yoked together. There is much more in ploughing than at first meets the eye. The ploughman first measures out the field in strips a chain wide, by putting in sticks against each hedgerow. By the way, remember that a chain is the length of a cricket pitch, or 4 rods, which is the countryman's great measure. The ploughman starts by ploughing from one stick to another, and if he is a good man he keeps an absolutely straight line. He does not plough the next furrow immediately alongside the first, because this would resolve itself into a series of ridges as A, Fig. 118; instead he proceeds along the hedgerow, and his path is called the headland, and strikes the next furrow up from the stick a chain away from the first. In this way he produces the effect shown in B, Fig. 118. The point where the slices cut by the plough incline and meet together is the ridge, and where they part the furrow. These furrows are used for drainage; on wet ground they might be closer together than a chain. Where ploughed land has been put down to grass, you can still trace the line of the old water furrows, and in the late afternoon, with a low sun, the field has a corrugated look to remind you of the days when we could still grow corn.

No. 4, Fig. 118, is an interesting type used in East Anglia. The set of the plough was adjusted by the draught chains.

The Kentish Turn-Rest plough, No. 5, was an exception to this rule, and was designed to lay all the furrow slices in one direction. This was very useful on the side of sloping Downs, and the plough went up and down and cut the furrow slices side by side, without any journeys across the headlands. It was arranged in this way. The turn-rest B was removable and reversible, so at the end of the furrow it was taken off, and put on the other side of the plough, and the coulter was adjustable and kept in position by the rod bat. With this ploughing you did not get ridge and water furrows.

We are indebted to Messrs. Ransomes, Sims & Jefferies, of Ipswich, for recommending us to read *The Implements of Agriculture*, by J. Allen Ransome (Ridgway), 1843, from which we gathered much of our information.

The last plough we are going to mention is the Hand plough, as Fig. 119, which was used in the West Highlands. Fig. 120, which shows how the implement was used, was made from a sketch in *Harper*, vol. xi., December 1885–May 1886, and here it is described as the "Crooked Spade" used in Cape Breton by descendants of settlers from the North of Scotland.

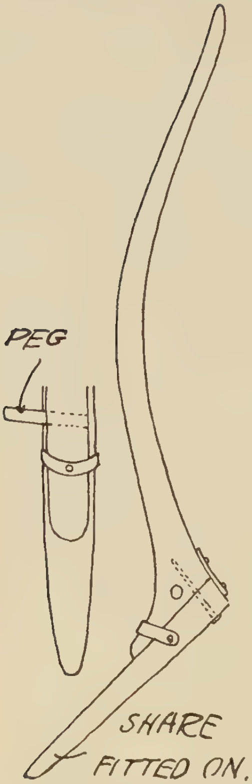


FIG. 119.—Hand Plough, West Highlands.

Here is a toast which brings in the plough and some sound philosophy at the same time :

"Let the wealthy and great
Roll in splendour and state,
I envy them not, I declare it;
I eat my own lamb,
My chickens and ham,
I shear my own fleece and I wear it.
I have lawns, I have bowers,
I have fruit, I have flowers,
The lark is my morning alarmer;
So my jolly boys now,
Here's God speed the plough,
Long life and success to the farmer."

We read, the other day, in a paper that we import each year into England millions of yolks of eggs from China. These may be sold as "Farmyard," and the buyers may not know that the farm was in China. It is an awful thought, and we wish the plough could be sped here in England once again, so that we could eat our own lambs, our chickens and ham, and eggs!

After the corn was grown and reaped, it was carried to the barn and threshed with flails, as shown in Fig. 17. Jethro Tull (1730) is credited with having been the first to invent a threshing-machine, because he was "wicked enough to construct a machine which, by working a set of sticks, beat out the corn without manual labour." Fig. 121 gives the detail of the handstaff and swingel of the flail. Made by an old labourer with wood cut out of the hedgerow, his jack knife, and an old boot, it is a clever anticipation of a universal joint.

Writing of agriculture affords us the opportunity to illustrate the last of our windmills, Fig. 122, and we think it is a beauty. This type was called the tower mill, and its mechanism is the same as that described on page 148. This sketch shows how the louvres to the sails are not all fixed in one and the same plane. The louvres are shown open, but

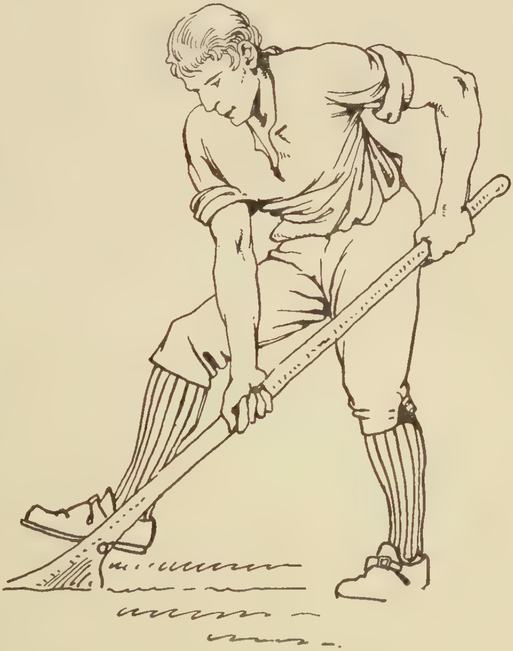


FIG. 120.—The Crooked Spade.

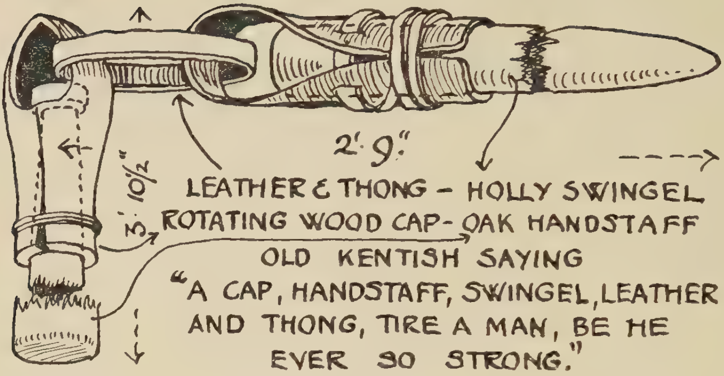

2' 9"
3' 10½"
LEATHER & THONG - HOLLY SWINGEL
ROTATING WOOD CAP - OAK HANDSTAFF
OLD KENTISH SAYING
"A CAP, HANDSTAFF, SWINGEL, LEATHER AND THONG, TIRE A MAN, BE HE EVER SO STRONG."

FIG. 121.—Details of Flail.

when closed would form a nearly continuous surface, with a twist in each sail rather like that to the propeller of a steamer. If the drawing is examined, it will readily be seen that the wind acting on these sails would rotate them in an anti-clockwise direction. The brick tower is an extraordinarily fine piece of work. The lower plan is octagonal, with the external angles taken off, and in the upper stage is developed in a very simple way into a regular sixteen-sided figure. The old bricklayer who built this must have been a fine craftsman.

It is obvious that methods so successful as those of Townshend and Bakewell, if bad for the small owners, were very good for the landlords, and great fortunes were made. Land which could be let at ten times the original value meant greatly increased rent rolls, so we find that many very wonderful country houses were built at this time, some of them so large as to be more aptly described as palaces. Judged by plan, these are not interesting. The lay-out usually consisted of a central portion containing the reception rooms, with the stables in one wing, connected by a colonnade with the main building, and the kitchens in another. Such a house is described on page 195, and there is no evidence of any regard for the comfort of the servants, or hardly any recognition of them as

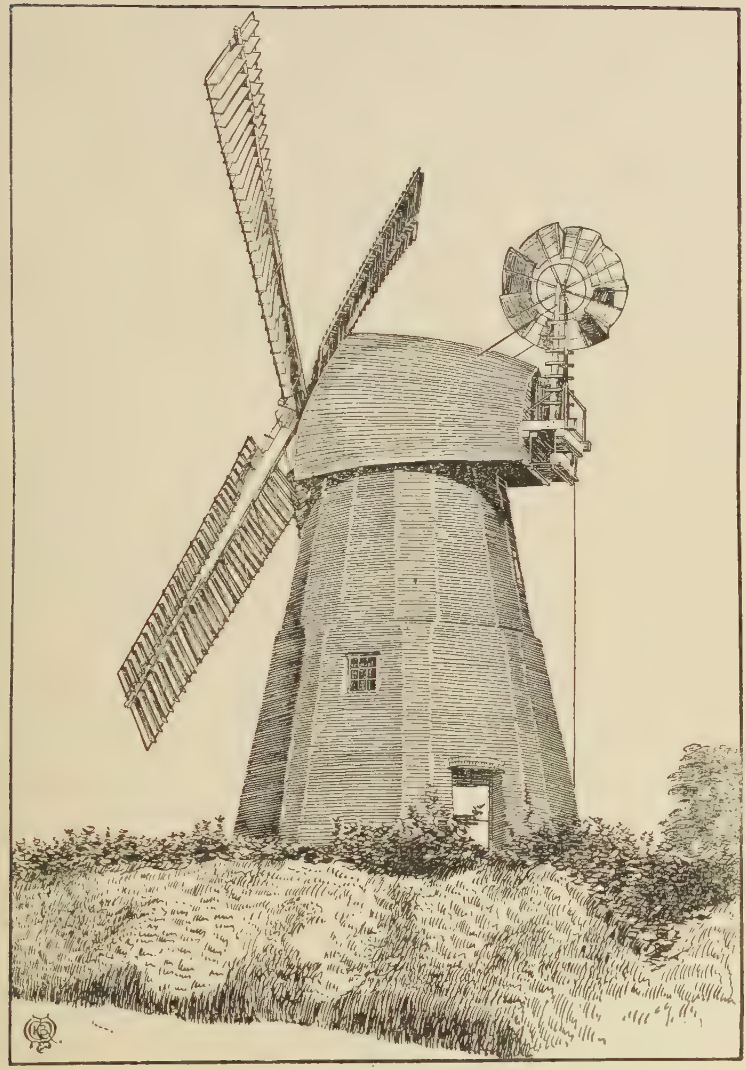
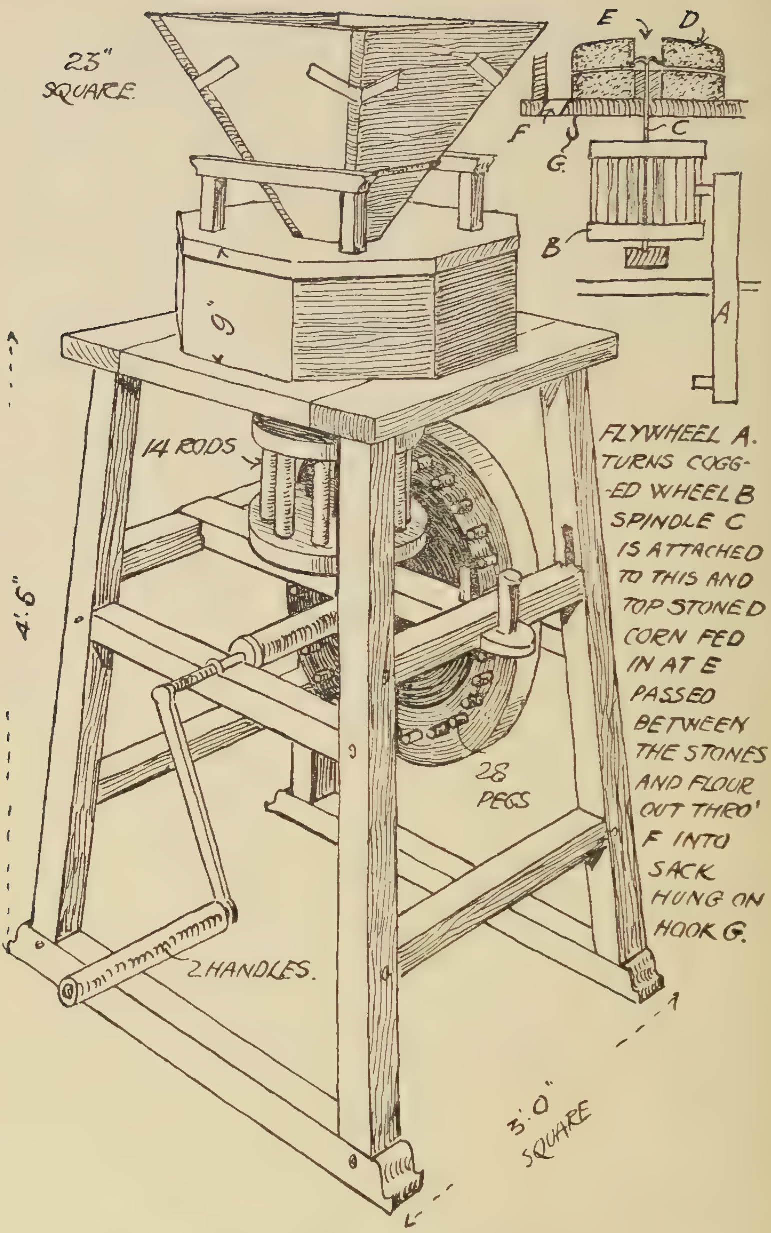


FIG. 122.—A Tower Mill.

Post Mill, p. 46.   Smock Mill, p. 147.   Handmill, p. 188.


23" SQUARE
E
D
F
C
G.
B
A
9"
14 RODS
4'.6"
28 PEGS
2 HANDLES.
3'.0" SQUARE

FLYWHEEL A. TURNS COGG-ED WHEEL B SPINDLE C IS ATTACHED TO THIS AND TOP STONE D CORN FED IN AT E PASSED BETWEEN THE STONES AND FLOUR OUT THRO' F INTO SACK HUNG ON HOOK G.

FIG. 123.—Handmill from Long Crichel, Dorset, now in Pitt Rivers Museum, Farnham, Dorset.

Post Mill, p. 46. Smock Mill, p. 147. Tower Mill, p. 187.

fellow human beings; their part of the house was in the basement, and in one of Robert Adam's villas the kitchens are built in a pit, sunk in the ground at some little distance, and connected with the basement of the house by a subterranean tunnel. This plan clearly aimed at expressing the idea that servants, kitchens, and offices did not exist at all. So the eighteenth-century houses are not nearly so human or practical as those of Elizabeth's time, when difficulties were not dodged but grappled with. The keynote of the eighteenth-century house was display.

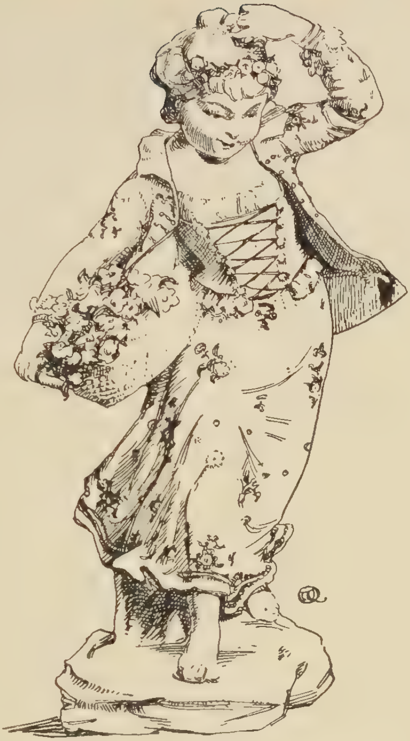


FIG. 124.—Bristol Ware.

We emphasize these points, because this book may be read by boys and girls who will design houses later on, and to them we give reminder that architecture is a practical art: if they can arrange a house in which a family can live in comfort, into the rooms of which the sun will shine, and dirt and disease be kept away, they will have rendered good service; if they can do this, and add beauty as well, they will be great architects, but if they seek only the latter quality, then they will fail, as did the designers of the larger eighteenth-century houses.

It is perhaps the smaller houses which show the Georgian architects at their best—the pleasant old-fashioned places one finds to-day in almost any country town. The doctor generally lives in one; and the lawyer will have another.

The walls are faced with red bricks that have weathered to a delightful mellowness; the sash windows are of pleasant proportions, disposed in a regular way. There is a good robust cornice, which provides a brim to the roof, and in the latter are dormer windows. The doorways are always interesting, and there may be some fine iron railings and gates. Internally the basement kitchen is generally avoided, and the rooms are planned for comfort rather than display. Walls are pleasantly panelled, and the staircases good. They are eminently houses to live in.

Our illustration, Fig. 125, shows a house, built in 1701, right at the beginning of the eighteenth century, and it may have been designed by Wren or one of his pupils; undoubtedly it was taken as a model for the other houses of this type to which we have just referred, though this particular one is built of stone. In design this house is very simple and unpretentious, yet full of dignity. It is beautifully proportioned, and the spacing of the windows is admirable. The plain walling surfaces at the sides are used in contrast to the richer treatment of door and window over, and the composition is bound together by the cornice. Across the whole front is spun a web of beautiful wrought ironwork, which shows against the stone like so much lace, and this has a just admixture of richness and plainness. The roof is covered with red tiles, and it should be noticed how the shape of the house is an oblong, which can be covered with plain slopes, hipped at the angles, without any gables. We saw in the Middle Ages how the house started as a hall with a roof of its own, around which were grouped the solar at one end and the kitchen at the other, and the appearance was rather that of a collection of buildings grouped together. Our present illustration shows how in the course of centuries these all merged into one building, under one roof.

The windows of the house should be noticed. Up till now we have only seen the casement variety, where the opening part, generally in iron, was hinged at the side

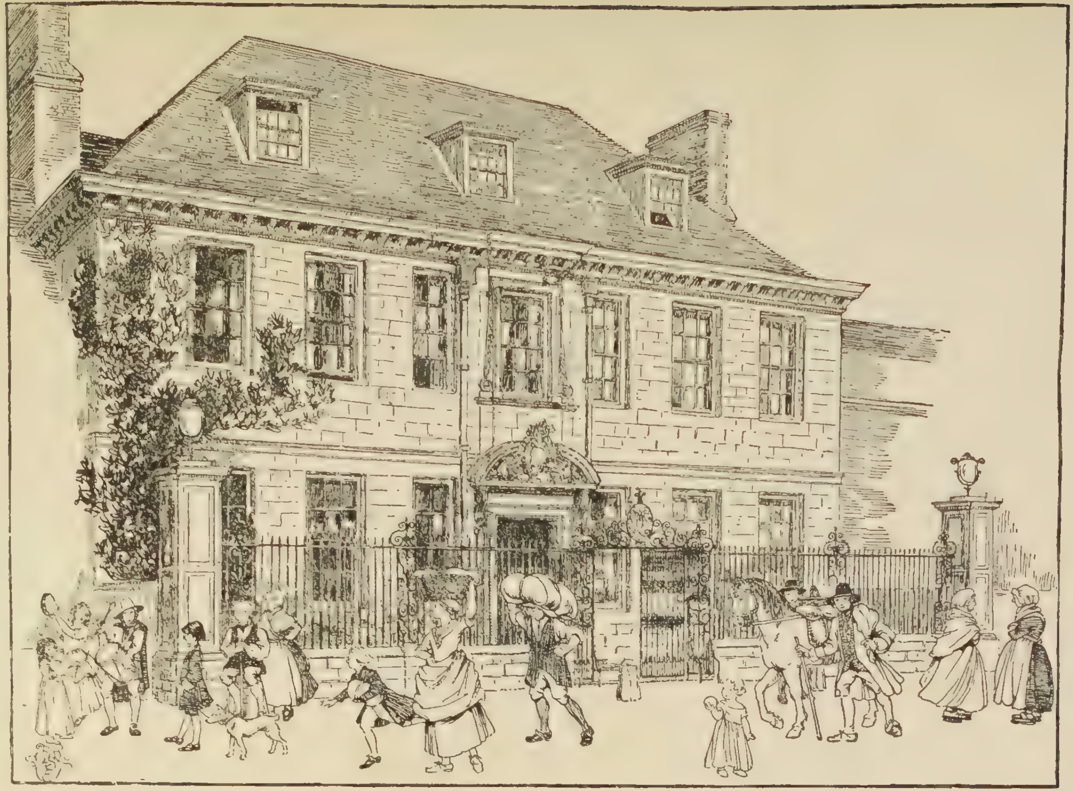


FIG. 125.—An Early 18th-Century House, in the Close, Salisbury.

Timber-framed House, p. 33.
17th-Century House, p. 107.

16th-Century House, p. 52
18th-Century Town House, p. 193.

like a door. In Fig. 125 we meet for the first time what are known as sash windows. The frames of these are hollow boxes used to conceal weights, which, with lines running over pulleys, counterbalance the sash. This type of window was not used in England until the end of the seventeenth century, but from a book called *A Journey to Paris*, published in 1698, we hear that they were regarded as an English invention. "The Marchal very obligingly showed us his own apartment, for all the rest of the house was full of workmen. He showed us his great sash windows; how easily they might be lifted up and down, and stood at any height, which contrivance he said he had out of England, by a small model brought on purpose from thence, there being nothing of this poise in windows in France before."

This window question had a great deal to do with the architectural appearance of houses. From Gothic times down to those of Elizabeth and James I., windows were formed by placing openings side by side, the stone or wood division between being called a mullion; sometimes they were divided in their height by horizontal transoms. It was a very useful type, because one could arrange windows to almost any size, by bringing the requisite number of openings or units together. The glazing was in small pieces of glass, leaded up either in plain oblongs, diamond-shaped lozenges, or pretty geometrical patterns. Inigo Jones does not seem to have troubled very much about the filling in and glazing of his windows, and used wooden frames and casement windows with lead glazing. Then came sash windows, in which the sashes were divided up by wooden bars, and this necessitated the use of larger sheets of glass than was the case with lead glazing. The French, though we gather that they experimented with these, never adopted them, and still use large casement windows, generally opening inwards with a fanlight over. The old glass was blown, and has pleasant peculiarities. A blow-pipe was put into a crucible of molten glass, and a sufficient quantity brought out on the end;

this was blown, and then the blow-pipe was rapidly twisted round and round, with the result that a large thin disc was formed at the end of the blow-pipe. From the outer parts of this were cut the panes of glass for the windows, and the centre where it had been attached to the blow-pipe was thicker, and had a knot when broken off, which formed the bull's-eye one sometimes sees in old windows. This old blown glass is not quite regular, but looks jolly in use, and gives the house a lively appearance, because, as one walks past, the light is caught and reflected from the different surfaces, which are not all in the same plane.

Fig. 126 shows a town house of about 1771, typical of the work of Robert Adam the architect. The exteriors of his houses were generally very simple, depending for effect on a skilful disposition of well-proportioned windows; there might be a string course at the level of the window

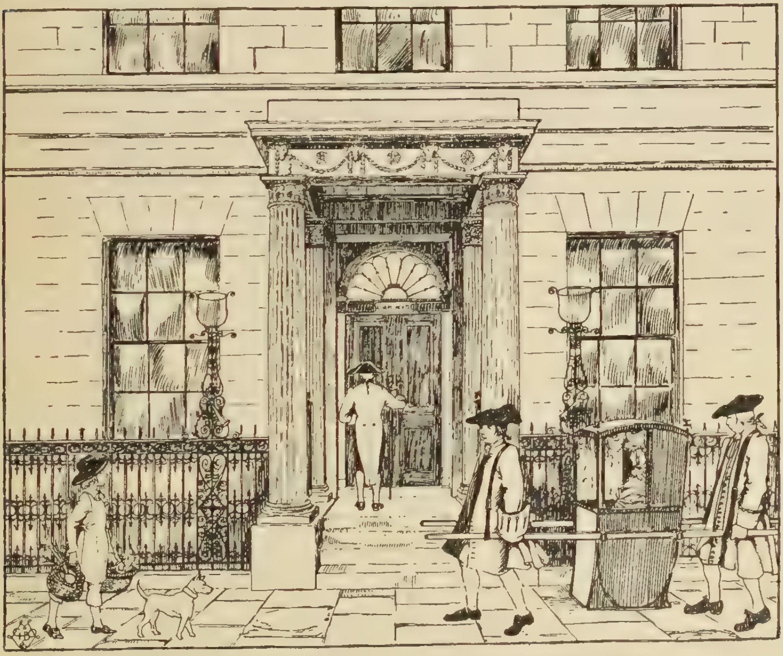


FIG. 126.—A Town House, of the later 18th Century.

Timber-framed House, p. 33.
17th-Century House, p. 107.
16th-Century House, p. 52.
18th-Century House, p. 191.

Chandos House, London.

sills, and the front of the house was usually finished with a good cornice. The small amount of ornament used was centred on the doorway. In this case we have fluted columns of the "Doric" order, and in the entablature over, the lower member called the architrave has been omitted, with the result that the frieze rests directly on the top member, or abacus, of the cap to the column. This kind of ornament, and the graceful fanlight over the door, are typical of Adam's work. The front railings should be noticed, with the lantern holders, which were necessary before the days of gas; on the standards which support these are cone-shaped link-extinguishers. The link-boy, when he had lighted you home, extinguished his link by pushing it up into the cone. The chairmen, with their sedan, show a very usual method of going about London in the eighteenth century.

The eighteenth century was a great time for the amateur architect. The Englishman who had been content to live on his land in Elizabethan times, had for his descendants in the eighteenth century men who did not feel that their education was complete unless they had made the Grand Tour. They came back from Italy full of contempt for their old homes, and proceeded to dot about on the countryside exact reproductions of Italian villas. Practical considerations were abandoned, and no house was thought fit to live in unless it followed the rules laid down by Palladio. He was an Italian architect, born in Vicenza in 1518, where he did most of his work, and died in 1580. Architecture became an exact art, and a matter of rule, and the amateur designed houses according to Palladio, on the rules laid down in Gibb's *Book of Architecture*, 1728, or Isaac Ware's *Compleat Body of Architecture*, 1756.

Lord Burlington was one of the amateurs, and a good tale is told of a house he designed for General Wade, who, apparently not finding it comfortable, was advised by Lord Chesterfield to take a house on the opposite side of the road and look at his own.

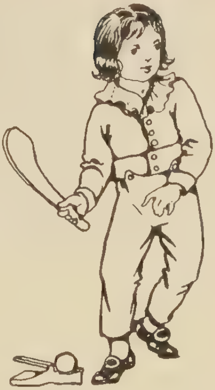


FIG. 127.— Trap-ball.

There is an interesting account of Buckingham House, built in 1705, which stood where Buckingham Palace now is, looking down the Mall. The house was bought by George III. in 1762, and was known afterwards as the Queen's Palace. It had a central block, and side wings, connected with open colonnades. This is how the duke described his home and life : " I rise now in summer about seven o'clock, from a very large bed-chamber, entirely quiet, high, and free from the early sun, to walk in the gardens . . . my iron palisade that encompasses a square court, which has in the midst a great basin with statues and waterworks, and, from its entrance, rises all the way imperceptibly, till we mount to a terrace in front of the hall." At the sides of the court were two wings joined to the house " by corridores, supported by Ionic pillars. In one of these wings is a large kitchen thirty feet high, with an open cupola on the top : near it are a larder, brewhouse, and laundry, with rooms over them for servants; the upper sort of servants are lodged in the other wing, which has also here wardrobes and a storeroom for fruit. On the top of all, a leaden cistern, holding fifty tons of water, driven up by an engine from the Thames, supplies all the waterworks in the courts and gardens, which lie quite round the house, and through one of which a grass walk conducts to the stables, built round a court, with six coach-houses and forty stalls.

" To the gardens we go down from the house by seven steps, into a gravel walk that reaches across the garden, with a covered arbour at each end of it. Another, of thirty feet broad, leads from the front of the house, and lies between two groves of tall lime trees, planted in several equal ranks, upon a carpet of grass : the outsides of these groves are bordered with tubs of bays and orange trees. At the end of this broad walk, you go up to a terrace four hundred paces long, with a large semicircle in the middle, from whence are beheld the queen's two parks, and a great part of Surrey: then going down a few steps, you walk on the banks of a canal six hundred yards long and seventeen broad, with two rows of limes on each side of it.

"On one side of this terrace a wall, covered with roses and jessamines, is made low, to admit the view of a meadow, full of cattle; and at each end a descent into parterres, with fountains and waterworks. From the biggest of these parterres we pass into a little square garden, that has a fountain in the middle, and two greenhouses on the sides, with a convenient bathing apartment in one of them, and near another part of it lies a flower garden. Below all this, a kitchen garden, full of the best sorts of fruits, has several walks in it fit for the coldest weather."

So far as the inside of the house was concerned, the entrance court led into "a large hall, . . . the walls of it covered with a set of pictures done in the school of Raphael. Out of this, on the right hand, we go into a parlour, thirty-three feet by thirty-nine. . . . From hence we pass, through a suite of large rooms, into a bedchamber of thirty-four feet by twenty-seven; within it a large closet, that opens into a greenhouse. On the left hand of the hall . . . we go up eight-and-forty steps, ten feet broad. . . . The roof of this staircase, which is fifty-five feet from the ground, is forty feet by thirty-six, and filled with the figures of gods and goddesses. . . . From a wide landing-place on the stairs'-head, a great double door opens into an apartment of the same dimensions with that below, only three feet higher. . . ." The saloon on this floor was 35 feet high, 36 feet broad, and 45 feet long, and you could have put the whole of a moderate-sized modern house into this one room. We need not continue the description further to give an idea of how palatial some of these eighteenth-century houses were.

Our illustration, Fig. 128 is of the great room at

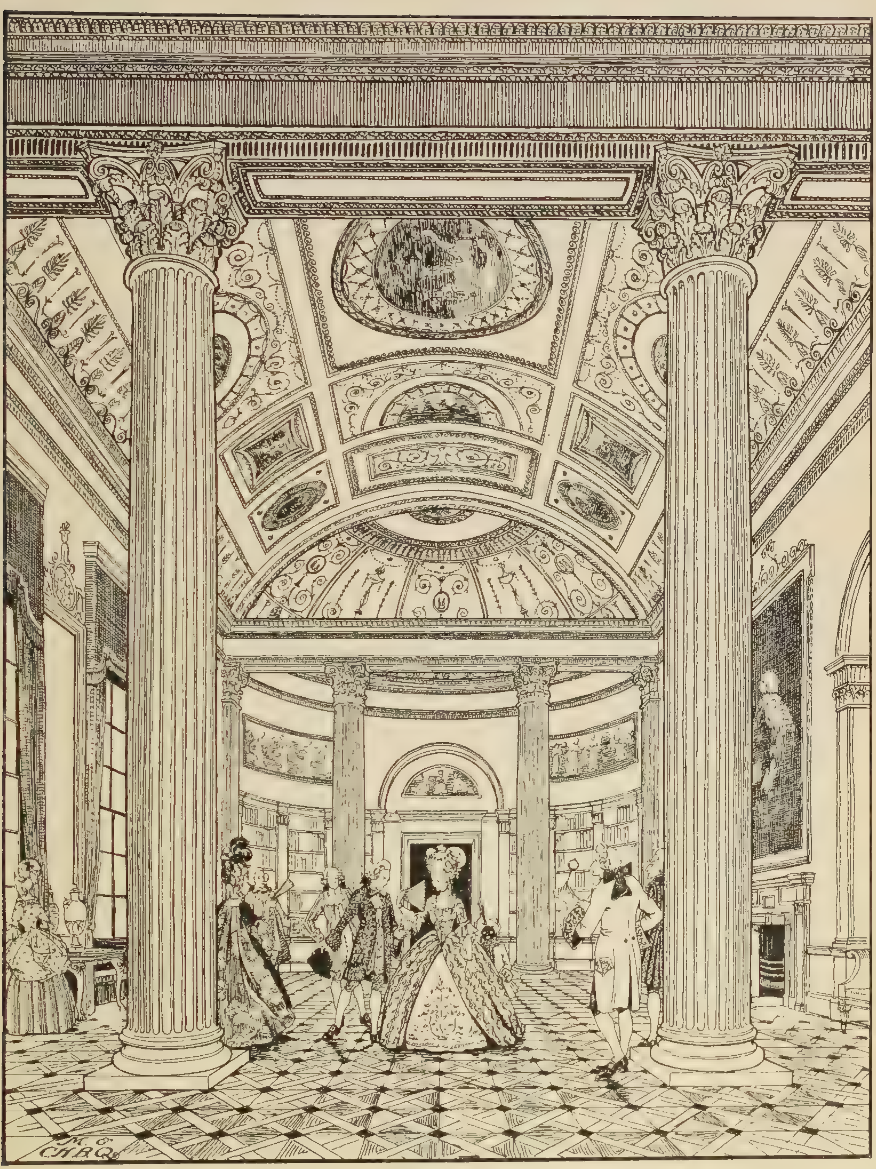


FIG. 128.—The Great Room, at Kenwood, Highgate, N. London.
Designed by Robert Adam in 1767.

16th-Century Hall, p. 60.

17th-Century Hall, p. 109.

Kenwood, designed by Robert Adam in 1767 for Lord Mansfield. The house, which is open to the public, is well worth a visit. The columns shown in the foreground have " Corinthian " caps, and a very beautiful effect is obtained by placing these in the open, and taking the entablature over same across the front of the apsidal semicircular recesses at the ends of the hall. The apses are finished with half-domed ceilings, which pick up the same line as the circular vault over the main body of the hall. This vault is beautifully decorated, and the panels filled with paintings. Altogether a very appropriate background for the fine ladies and gentlemen shown in the picture. Before leaving this drawing, we should like to point out that the architectural detail is daintier and more graceful than the work of the first half of the century, also in the ornament, by the employment of the " honeysuckle " design, there is an early indication of the Greek Revival. This followed on the publication, in 1762, by Stuart and Revett of their book on the *Antiquities of Athens*, and the spirit of change was in the air. At the end of George II.'s reign, Horace Walpole started building Strawberry Hill, Twickenham, in the " Gothic " manner, and " Greek " and " Gothic " were destined in the end to triumph over " Palladian."

The next illustration, Fig. 129, is of a staircase, and has been selected because it shows, like the first one illustrated in Part I., Chapter I., a circular treatment, though the centre stone newel in this case is missing. As well, the balustrade is in iron. Sir Christopher Wren did a very beautiful circular staircase at St. Paul's Cathedral. The steps were solid blocks of stone, with a moulded nosing worked on the front edge, and returned at the ends, and the steps, cut radiating to the centre, were built into the wall at one end, so that each step becomes a cantilever, the front edge of one resting on the back edge of the next below. A very beautiful and structurally sound method of construction. All sorts of designs were used in connection with the iron

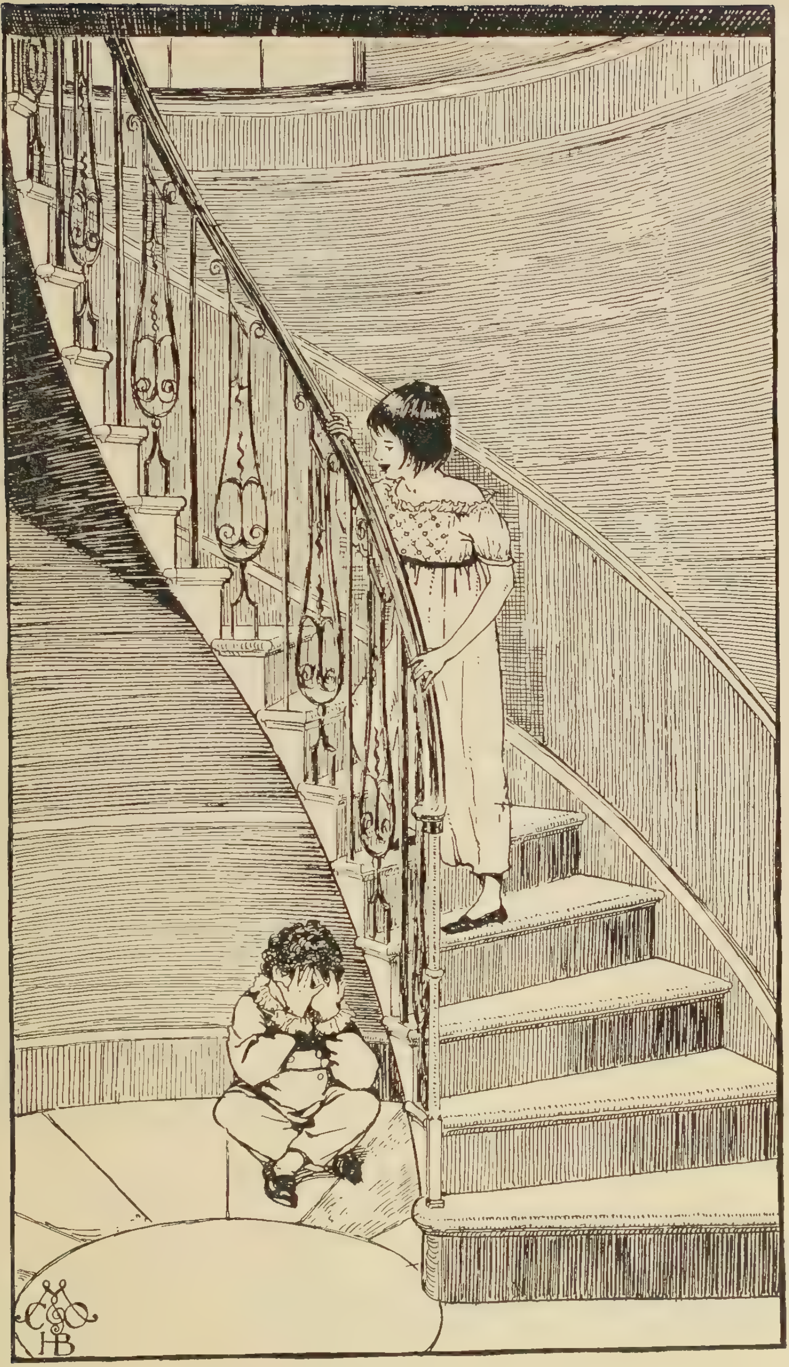


FIG. 129.—Staircase, late 18th Century.

16th-Century Staircase, p. 54.
17th-Century Staircase, p. 114.

Founded on Baddon Hall, Essex

balustrade. The King's Staircase at Hampton Court is the work of the great smith Jean Tijou, who was employed by Wren, and the treatment consists of panels filled in with scrolls and foliage, which repeat up the staircase, but the junction between the panels is not very noticeable, and the effect that of a continuous pattern of splendid wrought iron work. Later the balustrade became a succession of single balusters, and the favourite patterns for these were based on a lyre, or were S-shaped. The former have been shown on the drawing, and are alternated with plain bars, the handrail being in mahogany. By the way, we should explain that the eighteenth-century small boy under the stairs is not weeping, but hiding from his sister, and has been drawn like this, because we know of another to-day who considers that he is rendered invisible in this way.

Our next illustration, Fig. 130, is of a tent bed, so called for the very obvious reason that its shape suggested a tent. Such beds were, of course, considerably cheaper than those made of mahogany, with elaborately turned, fluted, and carved posts and tester. These latter followed on the lines of the sixteenth-century bed, illustrated on page 58, but were lighter and more graceful in detail. With the tent bed it was only necessary to have a light iron framework to support the hangings, and little brass finials showing above the latter. There is a bed of this type at the Victoria and Albert Museum, South Kensington, which formerly belonged to David Garrick, the eighteenth-century actor, but, generally speaking, they were found in the less important houses. These beds were used well on into the nineteenth century, and perhaps their framework of iron suggested the very terrible brass-bound iron bedsteads of Victorian times. A tent bed is shown in one of the illustrations to *Dame Wiggins of Lee and her Seven Wonderful Cats*. This was published in 1823, and its illustrations are very interesting for their details of cottage interiors. Messrs. George Allen & Sons publish reprints of this amusing book. Here is one of the verses:

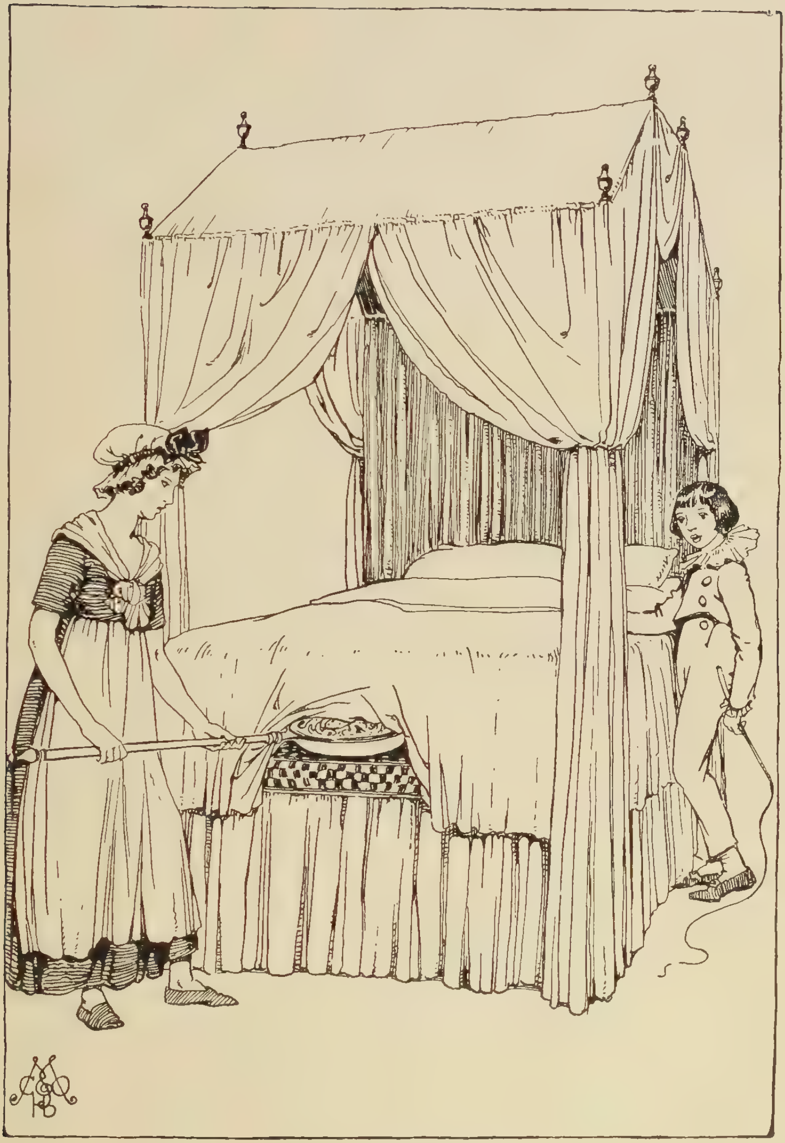


FIG. 130.—A Tent Bed.

16th-Century Bed, p. 58. 17th-Century Bed, p. 116.

"While she ran to the field
To look for its dam,
They were warming the bed
For the poor sick lamb:
They turn'd up the clothes
All as neat as could be;
'I shall ne'er want a nurse,'
Said Dame Wiggins of Lee."

Five of the cats are shown airing the sheets with a warming-pan; one is assisting the "poor sick lamb" into the tent bed, and the other is holding the night-cap, which everybody wore.

Writing of furniture gives us the opportunity to illustrate an early piano, Fig. 132, dating from the end of the eighteenth century. This finishes the sequence of drawings commencing with the harp.

Pianos were invented in 1709 by a Florentine, and the distinctive difference between them and harpsichords and virginals is that the strings are struck by little hammers in the former, and in the latter plucked. The harpsichord, as its name would suggest, and in the way it was operated, was nearer of kin to the harp than the piano, but they are all related.

The keyboard of the early piano consisted of balanced levers, which, struck at one end by the finger, raised at the other a contrivance called the damper. This damper could be kept up as well by another lever, which had a corresponding effect to putting on the loud pedal in a modern piano. The keyboard lever had another lifter on it, which struck up against the undersides of the strings little hammers, hinged at one end, and hanging down underneath. Boys and girls who are interested in music should go to South Kensington, where, by applying at the office, they will be shown the working

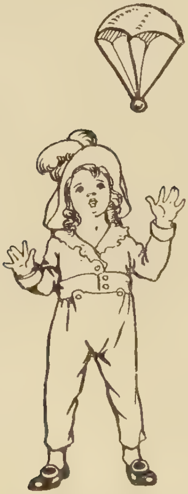


FIG. 131.—
Boy with Parachute.

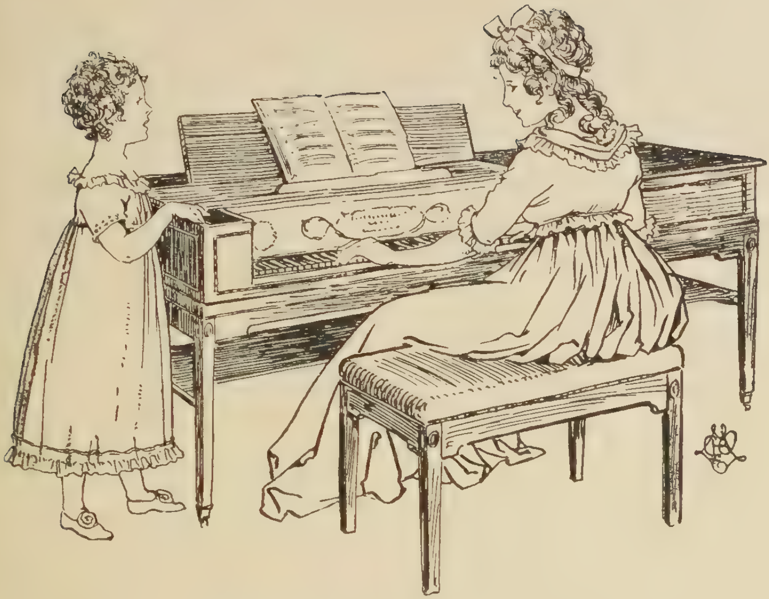


FIG. 132.—Piano (end of 18th Century).

Clavicytherium, p. 63. Spinet, p. 125.

parts of the exhibits. It will make their playing more interesting to them, when they realize how much patient and very beautiful work has been done to make it possible. The Museum has some splendid examples of different sorts of instruments.

Antonio Stradivari made his best violins in this century, between 1700–25, and Giuseppe Guarneri was his rival.

Fig. 132 gives the music of "Under the Greenwood Tree," by Thomas Arne (1710–1778), and is Mr. Milne's selection for the eighteenth century.

We can now leave music and write about cooking. Fig. 134 shows the sort of fireplace which was common to farmhouse kitchens for several centuries. With plenty of width, sufficient depth was arranged to give seats on each side, and across the opening in front ran a sturdy oak beam, often with a little curtain underneath it. Sometimes at the side of the seats little cupboards were arranged, where

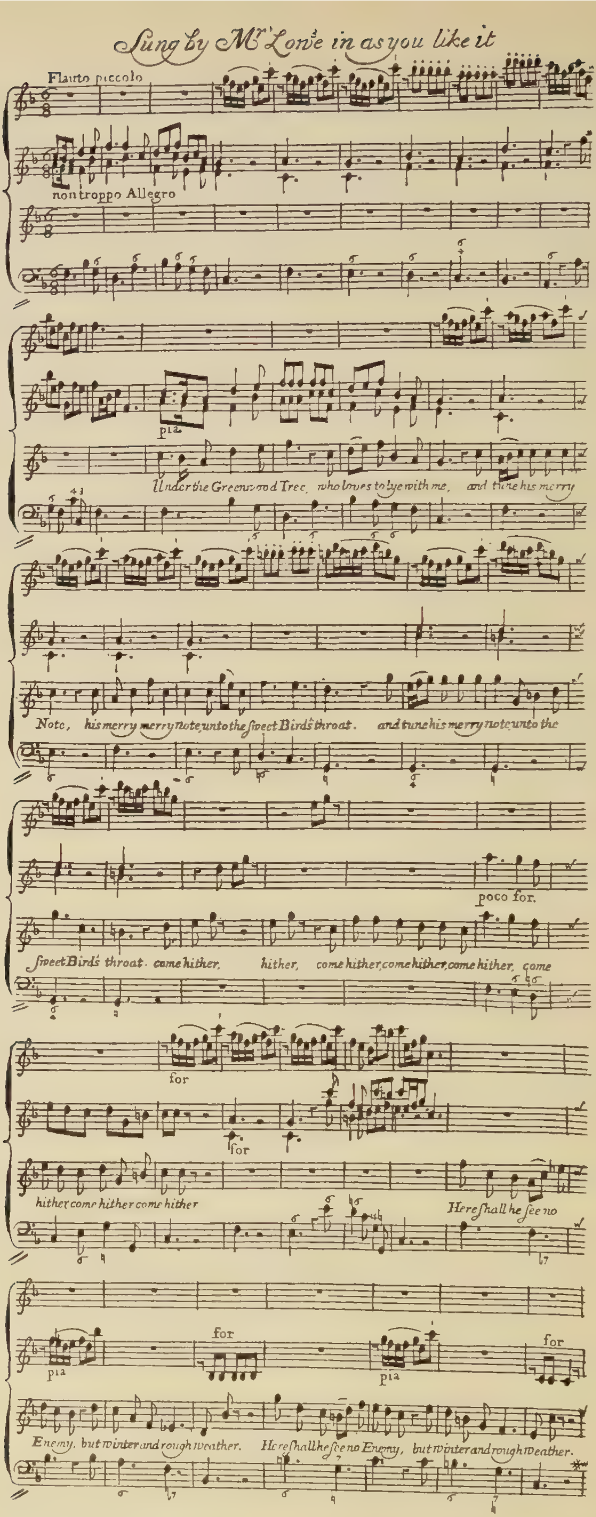

Sung by Mr. Lowe in as you like it
Flauto piccolo
non troppo Allegro
pia.
Under the Greenwood Tree, who loves to lye with me, and tune his merry
Note, his merry merry note, unto the ſweet Birds throat. and tune his merry note unto the
poco for.
ſweet Birds throat. come hither, hither, come hither, come hither, come hither, come
for
for
hither come hither come hither
Here ſhall he ſee no
for
pia
for
pia
for
Enemy, but winter and rough weather. Here ſhall he ſee no Enemy, but winter and rough weather.

FIG. 133.—First half of "Under the Greenwood Tree."

16th-Century Song, p. 65. 17th-Century Song, p. 124.

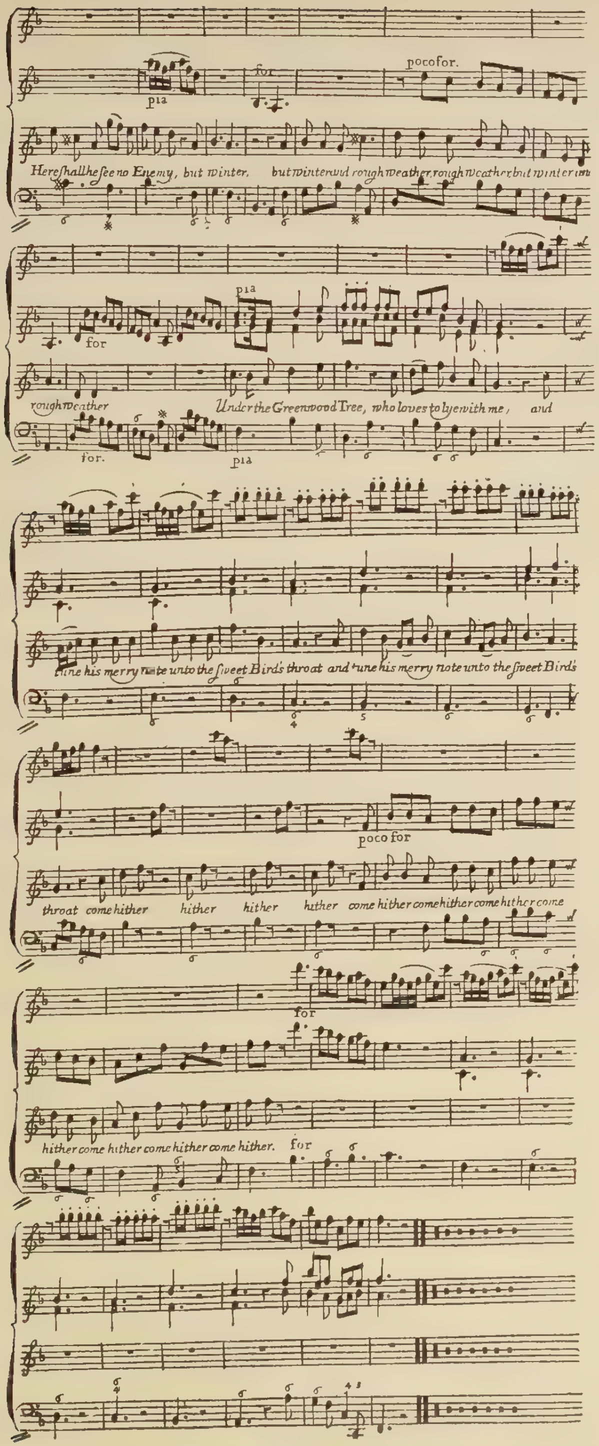

pia
for
pocofor.
Here ſhall he ſee no Enemy, but winter, but winter wid rough weather, rough weather, but winter wi
for
pia
rough weather Under the Greenwood Tree, who loves to lye with me, and
for.
pia
tune his merry note unto the ſweet Bird's throat and tune his merry note unto the ſweet Bird's
poco for
throat come hither hither hither hither come hither come hither come hither come
for
hither come hither come hither come hither.
for

FIG. 133.—Second half of "Under the Greenwood Tree."

pipes and tobacco could be kept, and a bottle of spirits on which duty had not been paid ; if the exciseman was a friend, and the night cold, he asked no questions. Small recesses in the brickwork were formed, where tinder and matches could be found. The tinder was made by putting woollen or cotton rags into the fire, which, when well alight, were placed in the bottom of the tinder-box and covered with the damper, which was a sheet of metal fitting down into the box. The steel was a piece of metal bent round and held in the left hand, and struck with a piece of flint until a spark dropped on to the tinder. The spark was blown up, and then the match lighted from the glow. The match was a thin strip of wood dipped into brimstone. Lucifer matches did not come until well on in the nineteenth century.

The wood fire, though, seldom went out from one year's end to the other, and when the farmer came down very early in the morning, he raked the ashes until he found some still glowing, and then put on dry faggots and blew up the fire with the bellows. The ashes were not cleared away because these gave the heart to the fire. The outer edges were capital places to cook potatoes in, or broil mushrooms in their skins turned cup uppermost. Saucepans had small iron trivets, or stands, so that they could be pushed into the hot ashes. Pots were suspended over the fire from wrought iron cranes, as shown in our drawing. This example has an upright standard pivoted at the bottom, and turning at the top in an eyelet in the curved stay which goes across the opening, and so prevents the weight of the pot pulling the crane out of the wall. Practical fellows, these old smiths. The crane could swing the pot horizontally ; to raise it up or down, the lever arm has two hooks for separate pots, and the long arm fits under circular studs fixed parallel to the back standard. In cottages a simpler ratchet arrangement was used. An iron rod, suspended from a bar in the chimney, had a loose clip at the bottom end. This clip fitted over

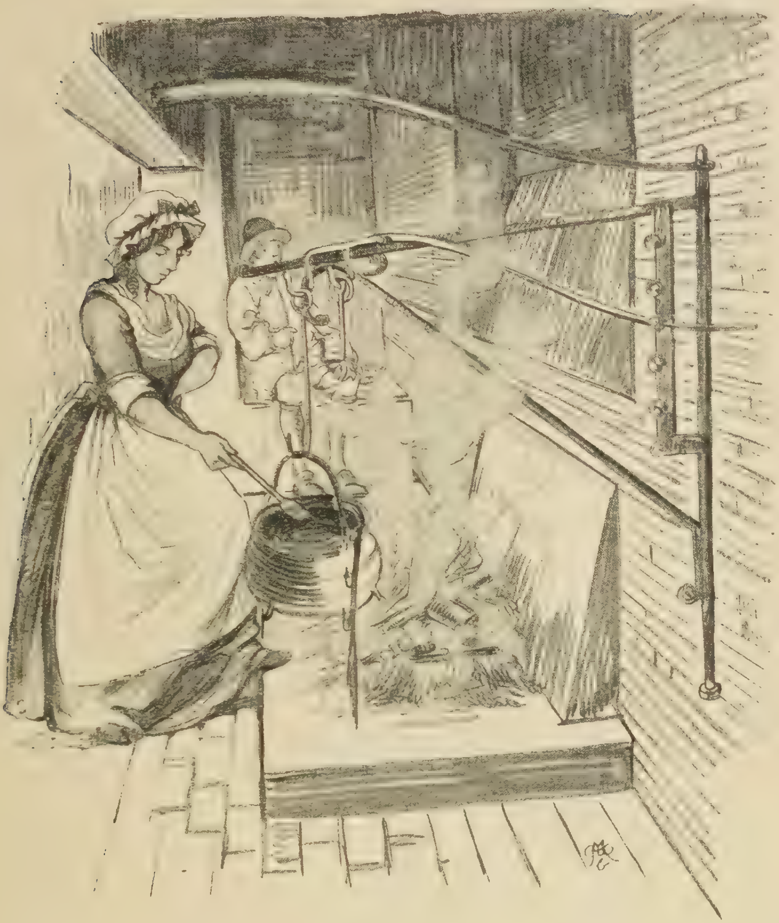


FIG. 134.—Kitchen Crane, from farmhouse at Biggin Hill, Kent

the saw-like teeth of a flat piece of metal, which at its upper end was arranged to work up and down on the iron rod by a ring; at its lower end was the hook for the pot, the height of which could be adjusted by the clip and the ratchet.

The fire-dogs had hooks on the front, in which were placed the long spits, reaching across the front of the fire from dog to dog. The joint or fowl to be roasted was trussed on to the spit, which in the case of the bird passed right through it. In the case of a large joint a cradle spit was used. In this form the main spit was divided into an oblong frame in the centre, at the ends of which were spindles with screw-threads worked on to them. This enabled two oblong hoops, with an eyelet hole at each end, to be placed over the spindles, and turned with a thumbscrew down on to the joint, which was thus securely held. Or the spit had a forked prong which moved on it, and after being stuck into the joint could be screwed up tight. The spits had a pulley wheel at one end, from which lines were taken, like belting in a factory, to some such mechanical arrangement as was shown on page 129, or they were worked by a smoke-jack in the chimney over. This consisted of a vane which was turned by the upward current of hot air and smoke, and so supplied the power. Fire-dogs are also called andirons, brand-irons, and brand-dogs; sometimes the tops of the standard were made cup-shaped, so that spiced ale might be kept warm.

When the spits were not in use, they were kept on a spit rack over the mantel-shelf outside; this latter came just above the beam across the opening, and held the "Toby" jugs, brass candlesticks, and other treasures of the housewife.

An iron fire-back came behind the fire, and was often very beautifully decorated with heraldic emblems. The bacon was placed in a smoke chamber formed in the flue over the fire, and so arranged that the bacon could be put in from a staircase, or upper floor, at the side of the chimney. Gilbert White, writing to his friend Pennant in 1771, said: "There is a small long shining fly in these parts, very troublesome to the housewife, by getting into the chimneys, and laying its eggs in the bacon while it is drying."

Fig. 135, of the toasting dog, makes us wonder if this led to the term "hot dog." The dog must have been very hot when the sausage was cooked; however, made of wood, and about the same size as a fox terrier, he is a gay

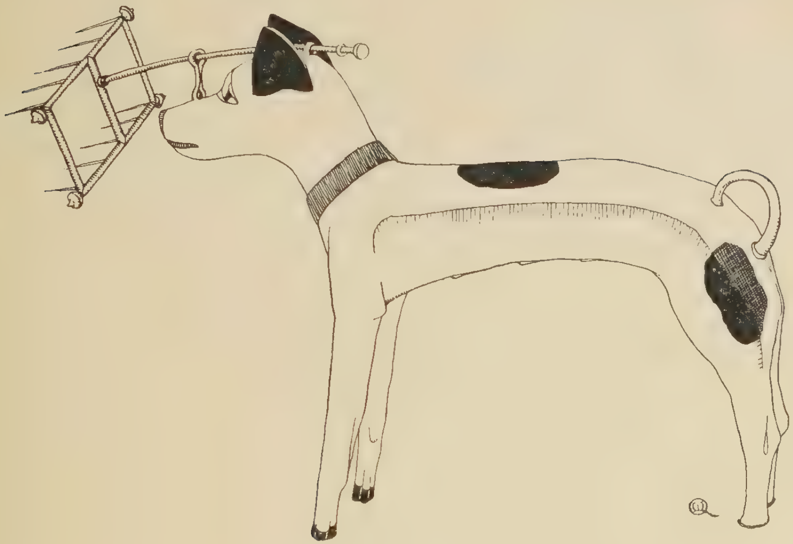


FIG. 135.—A Toasting Dog from a house in Suffolk.

little fellow. Please note how obligingly his tail has been turned into a handle.

Gilbert White wrote the *Natural History of Selborne.* This book grew out of a series of letters which, started in 1767, were addressed to two of his friends—Thomas Pennant, a Welsh naturalist, and Daines Barrington, interested in the same pursuit. These letters were not at first intended for publication, but they proved so interesting, that White's correspondents suggested that they should be brought out in book form, and this was done in 1789. It is very interesting that this book, which is valuable from the scientific point of view, appeals to us, as Pepys' diary does, because of the acute observation which enables us to realize a little part of the past. Gilbert White, Fellow of Oriel, little thought when he was sitting in his garden at Selborne, watching the birds, and then writing to his friends of their ways, that the letters would become a book, and as such be famous. He must have been a charming old man, and perhaps Austin Dobson had him in mind when he wrote :

"He lived in that past Georgian day,
When men were less inclined to say
That 'Time is Gold,' and overlay
With toil their pleasure;
He held some land, and dwelt thereon,—
Where, I forget,—the house is gone;
His Christian name, I think, was John,—
His surname, Leisure."

One of White's letters to Barrington, written on November 1, 1775, is about "the use of rushes instead of candles," and is of interest to us in these days of gas and electricity. We are told that the common soft rush was used and gathered in the summer and autumn. "As soon as they are cut, they must be flung into water and kept there, for otherwise they will dry and shrink, and the peel will not run. At first a person would find it no easy matter to divest a rush of its peel or rind, so as to leave one regular, narrow, even rib from top to bottom that may support the pith." . . . "When these *junci* are thus prepared they must lie out on the grass to be bleached, and take the dew for some nights, and afterwards be dried in the sun. Some address is required in dipping these rushes in scalding fat or grease. . . . The careful wife of an industrious Hampshire labourer obtains all her fat for nothing; for she saves the scummings of her bacon-pot for this use: and, if the grease abounds with salt, she causes the salt to precipitate to the bottom by setting the scummings in a warm oven." We are told that

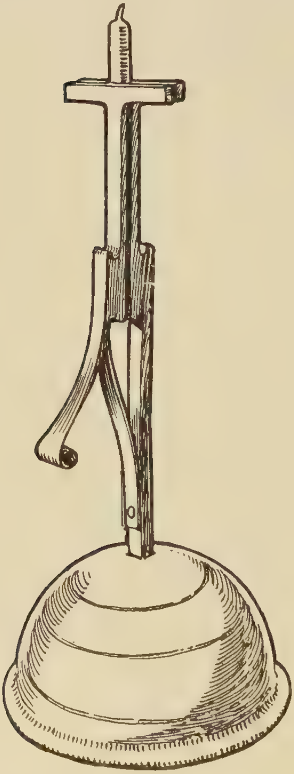


FIG. 136.—
Rush-light Holder.

a good rush, 2 feet 4½ inches long, "burnt only three minutes short of an hour, and gave a good clear light," but "watch lights (coated with tallow), it is true, shed a dismal one, but then the wick of these have two ribs of the rind, or peel, to support the pith, while the wick of the dipped rush has but one. The two ribs are intended to impede the progress of the flame and make the candle last."

White gives some interesting calculations. 1600 rushes = 1 lb. in weight. Assuming each rush burnt only half an hour, a poor man obtained 800 hours' light for 3s. This was based on 1 lb. of rushes using up 6 lb. of grease in dipping, and if the rushes were bought they cost 1s. a lb. and the grease 4d. per lb. A working-class family used about 1½ lb. of rushes, or 2400 lights, in the year. White wrote: "Little farmers use rushes much in the short days, both morning and evening, in the dairy and kitchen," and Fig. 136 shows the rush-light holder in which they were used.

There is an interesting note in the *Natural History* showing that metheglin, which was a fermented liquor made from honey, was being made in 1775. "When metheglin was making he would linger round the tubs and vessels, begging a draught of what he called bee-wine."

Now we can leave houses and house-keeping for a little, and go into the gardens. Fig. 137 shows a garden house at the end of George I.'s reign, which is an amusing little hexagonal structure. Our readers must be getting quite used to plans, so will not need to be told that this is what the small decorative spot is, shown at the lower left-hand corner. It has been taken at the level of the seats, and illustrates the clever way these have been arranged. The right-hand plan shows the circular dome imposed on the hexagonal cornice. Any boy or girl who is so inclined, might try the effect of an octagonal treatment. It is great fun experimenting with geometrical figures, and those who are architecturally minded, should study the towers

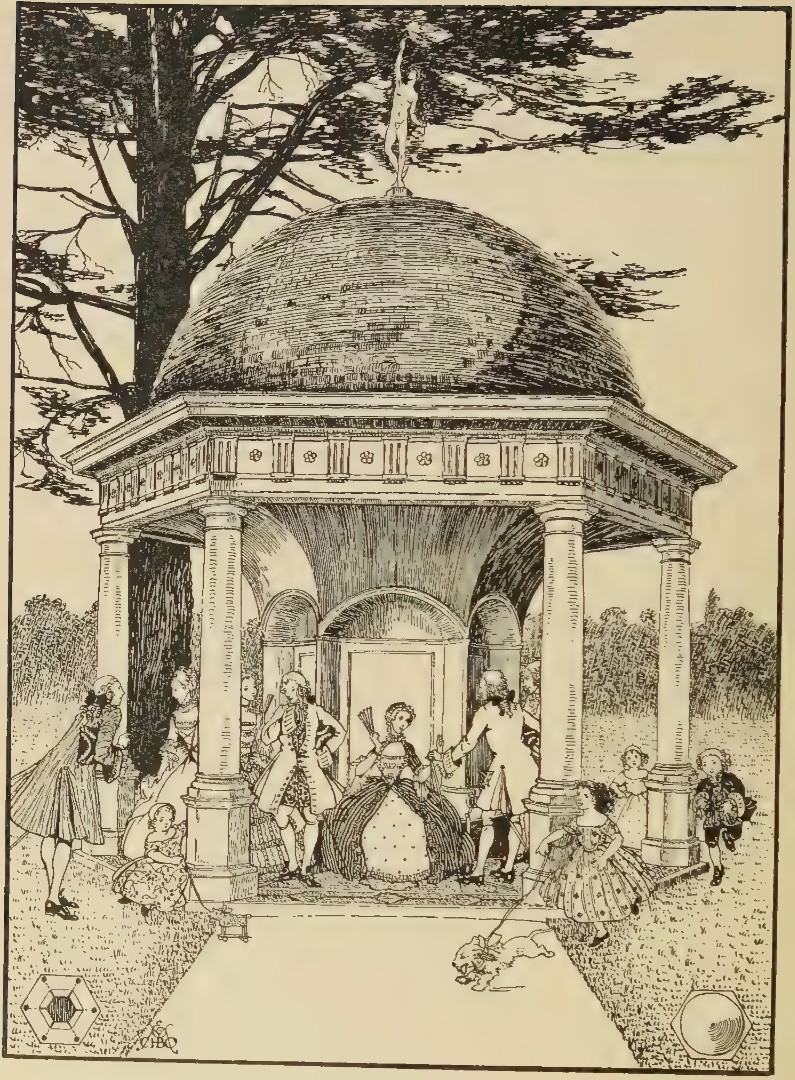


FIG. 137.—Garden House (end of George I.'s Reign).

Founded on a Temple in the garden of The Moot, Downton, Wilts.

to Wren's City churches, and see how he worked up from perhaps a square base, through all sorts of shapes, to a circular dome. It is these large shapes, and the structure of the building, which settle its architectural character and success, rather than the mouldings and carving, which are only trimmings.

A pleasant feature of this garden house, is the plaster vault springing out from over the seats to just behind the architrave of the entablature. The columns under the latter are of the "Doric" order. On the frieze of the entablature are shown small projections with vertical sinkings; these are called triglyphs, the space between is the metope, and in the old classical buildings these spaces were often decorated with ox skulls carved in relief.

Gardens until about this time, continued to be designed in the formal lines described on page 47. There were fine avenues of trees, fish-ponds and bowling-greens, clipped yew hedges and topiary work, terraces and flights of steps, enlivened with beautiful stone and lead vases and garden sculpture. Then a sad change came about in the middle and end of the century, as a reaction from the formalism of the older gardens, which people began to find dull. Addison wrote in the *Spectator* that he disliked "trees rising in cones, globes, and pyramids," and that "he would rather look upon a tree in all its luxuriancy and diffusion of boughs and branches." William Kent, the architect, laid out gardens, and as he worked on the principle of "Nature abhors a straight line," it can easily be understood that the old formal gardens did not appeal to him. He tried to make his gardens as natural in appearance as possible, and even went to the length of planting occasional dead trees "to give the greater air of truth to the scene"—a very hideous mockery.

Lancelot Brown, b. 1715, was a pupil of Kent, and followed his malpractices. He it was who was nicknamed "Capability" Brown, because he was fond of talking of the capabilities of any jolly old garden that he was called in to improve and destroy, and this he did in so ruthless a fashion that very few remain to show us what they were like. He destroyed the gardens at Buckingham House described on page 196, but was a very successful man, becoming the Royal Gardener at Hampton Court, where he planted the celebrated vine in 1769.

Sir William Chambers, another architect, published a book on *Oriental Gardening* in 1772, and he designed the pagoda at Kew in the fashionable Chinese manner. His work in this style was always restrained and kept within limits. Other men, without his knowledge, produced some amazing freaks, but the little Temple of Æolus at Kew, also designed by Chambers, and not Chinese, is far more interesting and a quite beautiful little building.

Chambers hoped to infuse a little more interest into garden design, and complained in his book that "our gardens differ very little from common fields, so closely is common nature copied in most of them. There is generally so little variety in the objects, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design, and a stranger is often at a loss to know whether he is walking in a meadow or in a pleasure-ground, made and kept at a considerable expense."

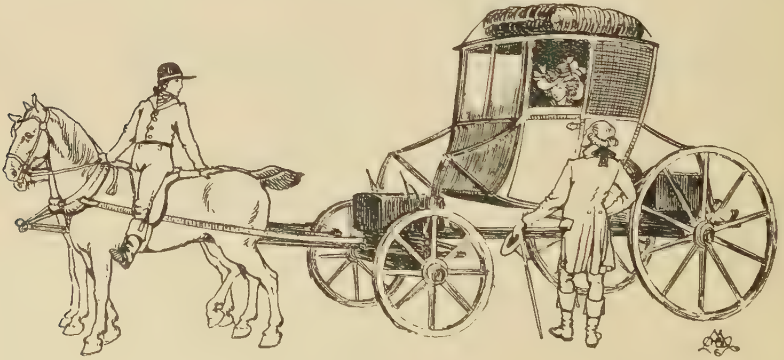


FIG. 138.—Post-Chaise.

16th-Century Coach, p. 80. 17th-Century Coach, p. 133.
18th-Century Vehicles, pp. 216, 218.

Country houses and gardens suggest the coaches which were necessary to reach them from town, and as the centuries progress, we find that people became less contented with staying at home all the year round, and began to expect a holiday away. Fashionable folk went to stay at Tunbridge Wells, Epsom, Bath, and Cheltenham. Sea-bathing became popular, and there is a print of Scarborough sands in 1735, showing quite a nice bathing-machine, and people swimming in the sea. Later on, Margate, Brighton, and Weymouth became fashionable.

The subject of travel is one of considerable interest. Saddle-horses seem to have been the first method, and, like the pack-horses used for carrying goods, could pick their way over narrow and rough roads. Parties of people on foot often accompanied the pack-horses for the safety afforded by numbers. At the end of the sixteenth century, large broad-wheeled waggons travelled between towns with goods and passengers, and were called stages. Hackney coaches began about 1605, and stage coaches about 1640, the latter being like large private coaches. Outside passengers sat in a basket between the hind wheels, or sat on the roof, as shown by Hogarth in a picture painted in 1730. Mail coaches were started towards the end of the eighteenth century, and letters before this were delivered by the post-boys, who took the private coaches by stages. Gloucester was a day's journey from London, and Hereford 1½ days. In the nineteenth century we used steam on railways, and the twentieth seems destined to take to the air. There were amusing disputes in the eighteenth century about road-making. Laws were passed to try and make the stage waggons have very wide wheels, to assist in rolling the roads, but the owners very much objected to this. Roads were made by the parishes, who charged tolls to those using them.

Mr. Felton, an eighteenth-century coach-builder, wrote in 1790: "Carriages should always be built adapted to the places for which they are destined, whether for town, country, or the Continent; as a greater stress is laid upon the carriages in drawing over stones than on a smooth road. This makes it absolutely necessary to build stronger for the town than if intended for the country only, owing to the general goodness of our English roads; it is also necessary to build stronger for the Continent than even for the town, as the badness of their roads obliges them to use six horses where we should use two." This means that the roads in towns were paved with granite cobbles, which would shake the framework of a carriage badly. In the seventeenth and early eighteenth centuries there were not any pavements, but foot passengers were protected by lines of posts along the side walks, as can be seen in the views of Loggan, or Hogarth. Later in the eighteenth century, pavements as we now have them came into use.

The illustration, Fig. 138, shows a post-chaise, or a chaise in which one posted from town to town, hiring the horses at the posting houses. It has a straight perch, rather like the timber waggon on page 131, only the place of the standards has now been taken by upright springs from the ends of which the chariot-shaped body is suspended by leather braces, with additional straps over for

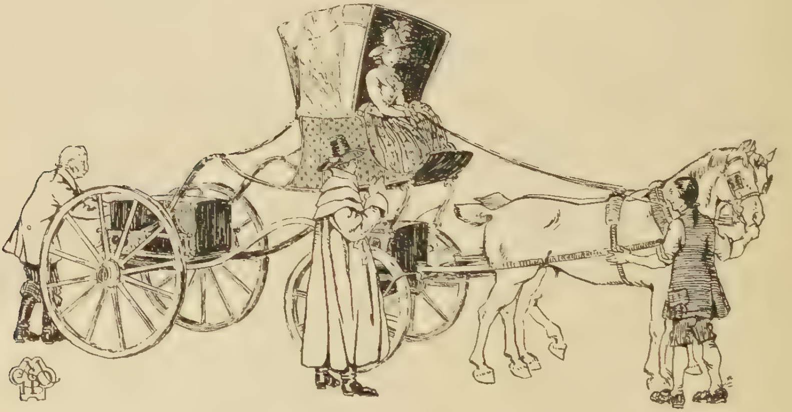


FIG. 139.—Perch Phaeton, 1790.

16th-Century Coach, p. 83. 17th-Century Coach, p. 133
18th-Century Vehicles, pp. 214, 218.

steadying purposes. Luggage was carried on the front transom and back axle-tree, and on the roof as well.

Fig. 139 is of a perch phaeton of 1790, and this was the sporting conveyance of the time ; the fact that it was undoubtedly dangerous probably added a zest to its use. There are double perches of a graceful swan-neck pattern. The body is attached to upright springs in front, and suspended by leather braces from others at the back, with additional straps to prevent swaying. Luggage is carried fore and aft.

Fig. 140 shows a gig, and again the body is suspended from curved springs by leather braces ; when the body was fixed in the shafts, with long horizontal springs under attached to the axle-trees, it became a whisky. A one-horse phaeton was like a gig on four wheels ; a curricle, a gig drawn by two horses ; a cabriolet, a gig with a hood.

Landaus were first made in 1757, at the town of that name in Germany ; like a coach, the upper part was made to open in halves, and fall back at an angle. Landaulets were chariots made to open. Sulkies contained only one person, and by the French were called *Anglaises désobligeantes.*

Fig. 141 shows an old waggon from Kent, the main interest of which is in the shape of the body. Nowadays the waggon is rather like a square box, the front wheels being small enough to turn round under the body, but small wheels are bad for drawing over farm land, because the smaller bearing surface cuts in ; so in the older types, used for farm work and soft roads, the front wheels are kept larger, and this necessitated the body having a waist into which the wheels could go on turning. This waist, with the curved lines of the top, gave the old waggons a look of the ship, and as they bumped across the stubbles it did not need a great deal of imagination to think of them as galleons, pitching and dipping and curtseying to the sea. It would be nice to go back to the days when we played in waggons and pretended they were ships. Like the galleon, the waggon was gaily painted.

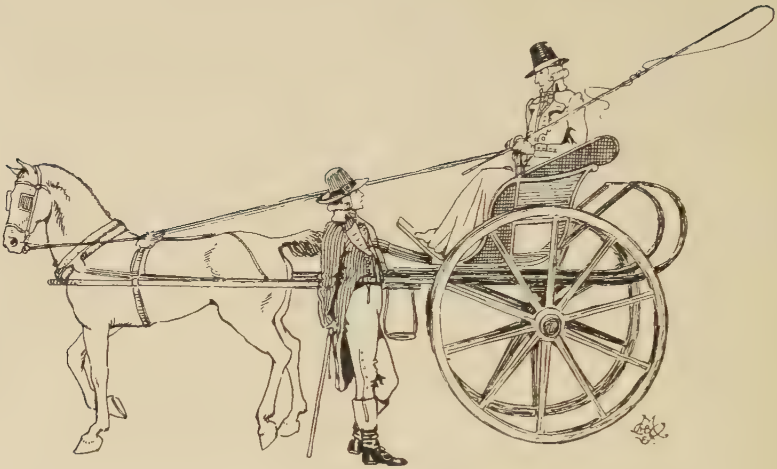


FIG. 140.—Gig.

16th-Century Coach, p. 83. 17th-Century Coach, p. 133.
18th-Century Vehicles, pp. 214, 216.

Fig. 142 gives some details of an old waggon, and examples of the work done with the draw-shave. This was a knife-shaped tool, about 12 inches long, with a handle at each end, and as it was drawn to you, a shaving came off.

Though the main object of its use was to reduce the weight of the waggon and save the horses, at the same time it afforded the wheelwright an opportunity to ornament his work.

The village wheelwright was the great country craftsman. He made the waggons and carts, the ploughs and harrows. Some such man must have been responsible for the wooden hay rake, as Fig. 143, which we discovered on a farm in Norfolk. It is 11 feet 9 inches long, and made on the same principle as a comb. You combed your head, so why not comb your fields! It was pulled by a horse, and when sufficient hay or corn had been collected, the horse was stopped and backed, and the rake pulled back by the small iron handle at the side of the wooden one. This latter was then pushed down so that the rake rode over the collected hay when the horse was restarted.

Any boy or girl who is interested in woodwork, should

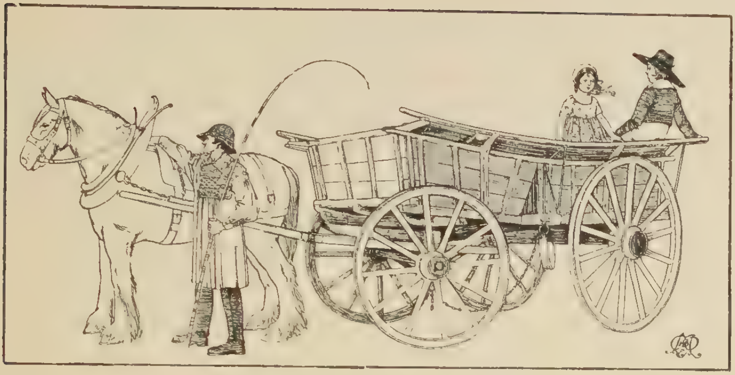


FIG. 141.—An Old Waggon.

read *The Wheelwright's Shop*, by George Sturt, published by the Cambridge University Press in 1923. Mr. Sturt was a working wheelwright, and his book a delightful one.

As men became more travelled, they seem to have felt the need of common meeting-places, where they could see their friends and discuss the news of the day. We have mentioned the Mermaid Tavern, where Shakespeare and Jonson indulged in wit combats. Old Pepys was a sociable sort of person, and liked to go to the coffee-houses, where, as he said, there was much "admirable discourse," and the custom was continued in the eighteenth century. Boswell's *Life of Johnson* has many accounts of such meetings, and though the Doctor was rather fond of putting Boswell in his place, yet the evenings appear to have been very happy occasions. Eighteenth-century London was, of course, a much smaller place than it is to-day, with not so many people in it, so the circle of one's acquaintance would seem larger and more friendly. It was during this period that the club developed out of the coffee-house, and so met the demand for a more aristocratic and exclusive meeting-place, where men of the same social standing could come together. These clubs were often run by individuals for their own profit, with a committee of members. Almack's was founded in 1764, and became Brooks's, 1778. Unlimited gambling took place there, and many notable men were

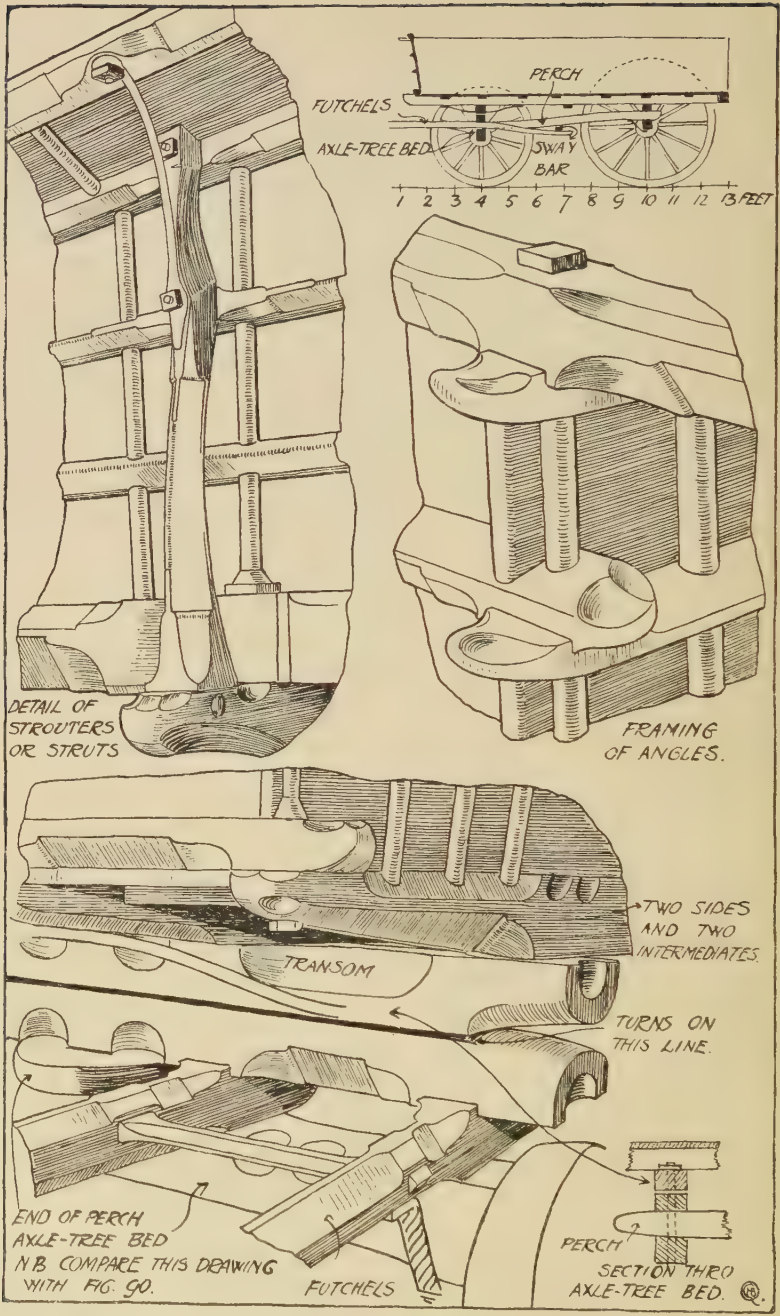

PERCH
FUTCHELS
AXLE-TREE BED
SWAY BAR
1 2 3 4 5 6 7 8 9 10 11 12 13 FEET
DETAIL OF STROUTERS OR STRUTS
FRAMING OF ANGLES.
TWO SIDES AND TWO INTERMEDIATES.
TRANSOM
TURNS ON THIS LINE.
END OF PERCH
AXLE-TREE BED
N.B. COMPARE THIS DRAWING WITH FIG. 90.
FUTCHELS
PERCH
SECTION THRO AXLE-TREE BED.

FIG. 142.—Details of an old Waggon found at Tring, Herts.

members. Among others can be mentioned Charles James Fox, Pitt, Burke, Sir Joshua Reynolds, Garrick, Walpole, and Sheridan. Fig. 144 shows the gaming-room in an eighteenth-century club-house. Horace Walpole wrote of a gathering of gamesters : "They began by pulling off their embroidered clothes and put on frieze greatcoats, or turned their coats inside outwards for luck. They put on pieces of leather such as are worn by footmen when they clean knives to save their lace ruffles ; and to guard their eyes from the light and to prevent tumbling their hair, they wore high-crowned hats with broad brims, and adorned with flowers and ribbons and masks to conceal their emotions, and each gamester had a small neat stand by him to hold a wooden bowl with an edge of ormolu to hold his rouleaux."

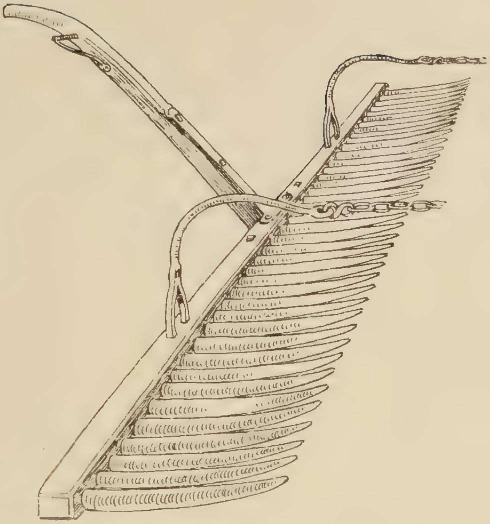


FIG. 143.—Wooden Hay Rake from a Farm in Norfolk.

The gambling period in England seems to have extended from the reign of Anne to that of Victoria, and reached its height at the end of the eighteenth century, perhaps because the constant wars, and the change over to industrialism, unsettled men and introduced the spirit of wishing to snatch something from chance, instead of doing honest work. Hazard was the principal game played. Faro started in 1780, and was an adaptation of the Stuart game of basset. Whist, curiously enough, started in servants' halls, and at first had the undignified name of "Swobbers."

These notable men of the eighteenth century, winning

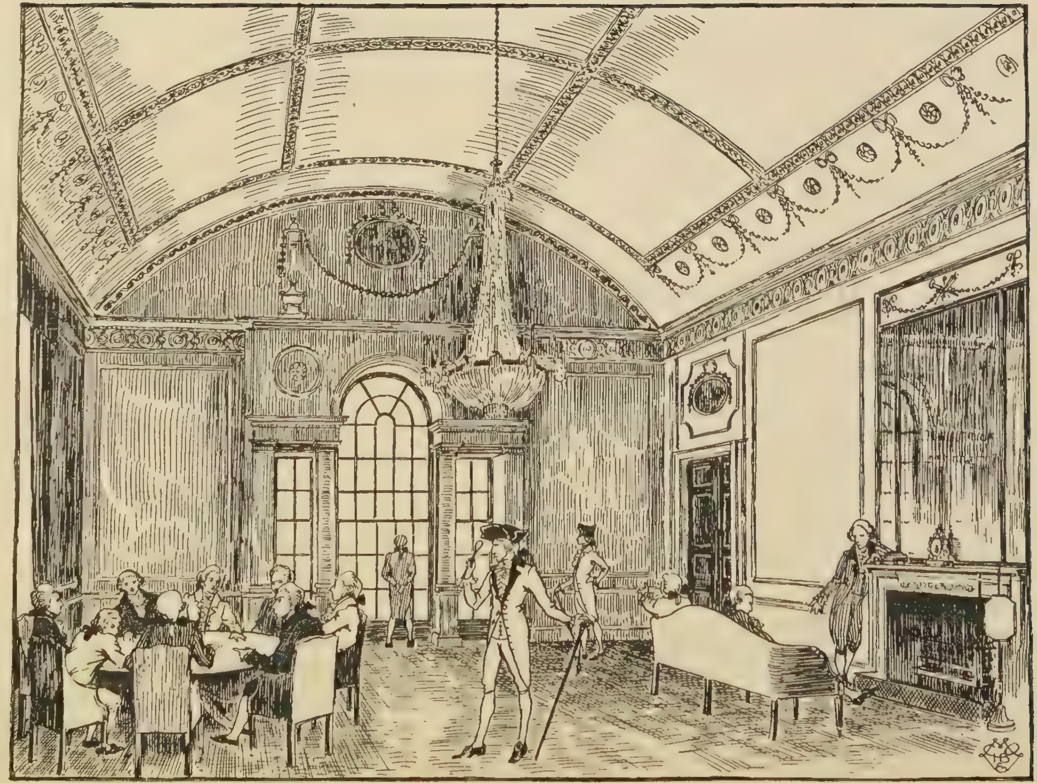


FIG. 144.—A Gaming-Room.

Brooks's Club, London.

and losing fortunes, while Europe was in a state of ferment leading up to the French Revolution, do not present a pleasant spectacle ; so we turn with pleasure to more innocent amusements. Our next illustration, Fig. 145, is of a circus, and here we think that the fathers and mothers of our readers will recognize an institution which was familiar in the days of their own childhood, but has now died out. That such should be the case is rather a pity, the performances were so amusing. First there was the circus ; horses galloped round, and beautiful ladies jumped through paper-covered hoops. The ring-master, a superb if somewhat haughty individual, was in charge of the proceedings, and the clown won all our young admiration by the sallies of his wit. All kinds of other things happened, but over all this part of the performance was cast a lovely scent compounded of oranges and tan, horses and elephants, which seemed like incense offered up to pleasure. Then followed the pantomime, which was a real one, and Jack and the Beanstalk, or whatever it was, was recognizable as such, and not like a music-hall turn. There was a transformation scene, worthy, we thought, of Inigo Jones, and last came the harlequinade ; our old friend the clown reappeared with Harlequin and Columbine, who was very lovely. Some one stole some sausages, and there was a policeman, and all this part was a delightful frolic to finish up with.

The travelling circus is still with us, and occasionally displays are given in large buildings, but such performances lack the tradition of those given in a permanent circus. Our illustration bears some resemblance to the Elizabethan theatre, Fig. 51, and the latter, as we saw, developed out of the bear-pit. Probably all theatres could be traced back to the ancient arenas, where displays of horsemanship and combats were given.

The circus became popular during the second half of the eighteenth century. In the *Microcosm of London*, we are told that in the early days of George III.'s reign " a man

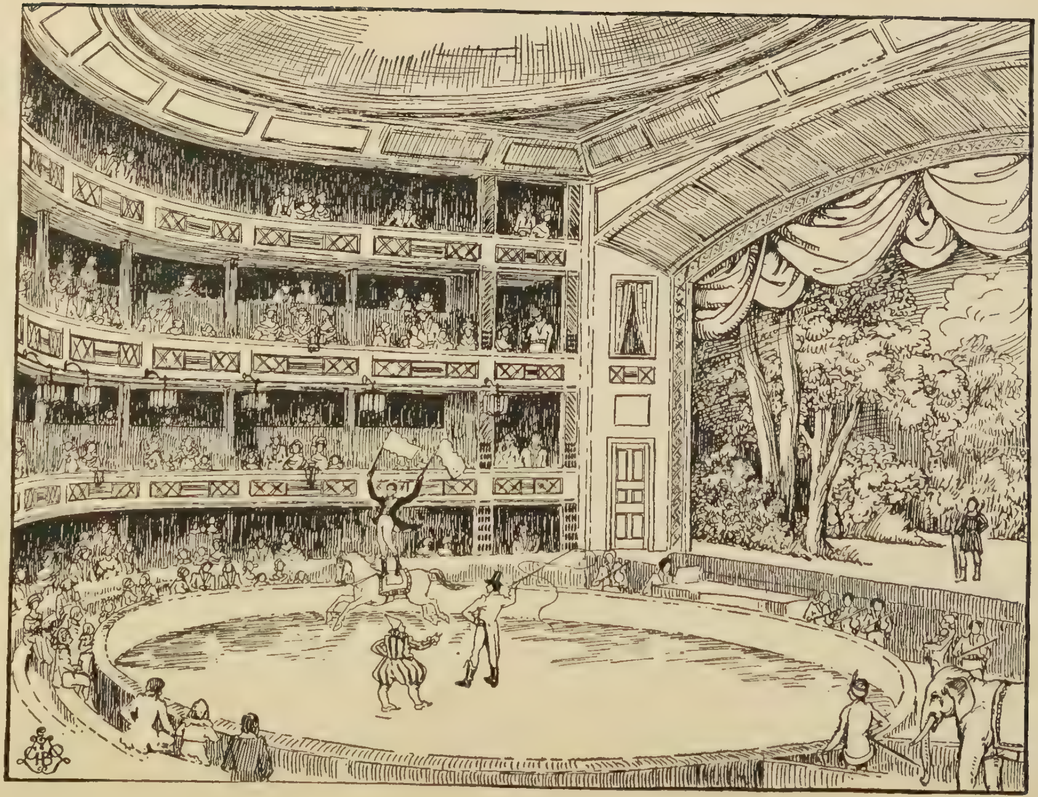


FIG. 145.—A Circus.

Elizabethan "Plaie" House, p. 79. 17th-Century Theatre, p. 151.

excited the curiosity and called forth the wonder of the metropolis, by riding a single horse, on full gallop, while standing upright on the saddle. This person first exhibited in a field near Bancroft's almshouses, at Mile End; the place was enclosed with boards, to prevent any gratuitous view of the exercise, and the price of the admittance was one shilling." This individual was so successful that he retired, and set himself up in the principal inn in Derby on his savings.

Philip Astley started giving equestrian performances on a piece of ground in the Westminster Bridge Road in 1774, and here again the display was given in the open, behind boarded fences. Then the space was roughly covered in, and later a more permanent building which had been erected, was burned down. At the beginning of the nineteenth century, Philip's son built the one shown in our illustration, which was called Astley's Royal Amphitheatre. In the morning the circus was used as a riding-school, and it must be remembered that at this time everybody had to know how to ride.

As to the performances to be seen in the eighteenth-century circus, we do not think we can do better than to give an extract from an advertisement of 1780: "Part I. will consist of the Lilliputian World, or Chinese Shadows: . . . Scene I.—A curious Opera Dancer, with all the new Attitudes, in a comic Dance called the Dutch Woman. Scene II.—The Dock Yard, with a Representation of the several Artists at work on a large Ship, to conclude with a Song on Admiral Rodney's Victory over the Spaniards, by Mr. Connel. Scene III.—The Lion Catchers [unfortunately no details are given of this]. Scene IV.—The Broken Ridge, with a Song by Mr. Wilkinson. Scene V.—The Duck Hunters. Scene VI.—The Storm, etc. The whole of the above Exhibition to conclude with a Hornpipe, in a most extraordinary manner. Between the Acts of the Chinese Shadows will be presented an exhibition called the Theatre of Florence, representing several frontispieces of beautiful

Fireworks, which have been displayed in different parts of Europe." Then followed "Horsemanship on a Single Horse—Tumbling and other agility of body—Horsemanship on two and three horses, in a manner truly entertaining—Slack Rope Vaulting on full swing in different attitudes—Polanders' tricks on Chairs, Ladders, etc.—The Clown on Horseback, with several parts of Horsemanship burlesqued—The Taylor riding on the Dancer, the Hunter, and Road Horse. The whole to conclude with the amazing performance of Men piled on Men, or the Egyptian Pyramids."

This is the sort of entertainment, then, that was provided for the Christmas holidays in the eighteenth century, and now we can pass to books and games.

Children's picture-books, of a kind within the reach of many, first came into existence in the eighteenth century. These were mostly little chap-books, illustrated with small woodcuts, sometimes gaily coloured, generally of the favourite nursery stories—Babes in the Wood, Mother Bunch, Dick Whittington, Cinderella, Red Riding Hood, the Sleeping Beauty, Bluebeard, Puss in Boots, and Little Tom Thumb; all old tales, some so old that their origin is lost in the mists of time.

The two pictorial alphabets: "A was an archer who shot at a frog," and "A was an apple-pie," were well known in the reign of Queen Anne. These books were usually bought of travelling pedlars called chapmen, or paultrie pedlars.

For the more restless spirits there were many games—battledore and shuttlecock, marbles, hot cockles, hunt the slipper, thread the needle, trap-ball (Fig. 127), and games with toy parachutes (Fig. 131) and peg-tops. Football is, of course, a very old game. It is spoken of in the fifteenth century, and in the reign of James I. a rule was made to "debarre from this court all rough and violent exercise as the football, meeter for laming than for making able the users thereof." But boys still played the game, despite the rules of kings, and in Chester it was always played in the streets of the city on Shrove Tuesday.

In an eighteenth-century print, apprentices are to be seen playing football in the Strand. Bear-leader was a favourite game, and is the subject of the illustration, Fig. 146. It was played by several children, one blindfolded, who led another on his hands and knees by a cord. The blindfolded boy was the bear-leader, and it was his duty to prevent the others hitting the bear, who crouched beside him for protection. Little girls had a game called "Queen Anne," which was played thus: the children stood in two lines which faced one another, one line hiding amongst themselves a ball. Both lines moved backwards and forwards reciting alternate lines of the following verses:

"Lady Queen Anne who sits in her stand [sedan chair],
And a pair of green gloves upon her hand,
As white as a lily, as fair as a swan,
The fairest lady in a' the land.

Come smell my lily, come smell my rose,
Which of my maidens do you choose?
I choose you one, and I choose you all,
And I pray Miss (——) yield up the ball.

The ball is mine and none of yours,
Go to the woods and gather flowers;
Cats and kittens bide within,
But all young ladies walk out and in."

The child who is named Queen Anne has the task of saying which child on the opposing side has the ball, and if she guesses right, the ball is given up to her with a curtsey.

One interesting thing to notice about children's toys is that there were until this time no regular toy-makers of the better-class toys, but each small object was made a replica in miniature of the full-size thing, by the regular craftsman to whom that particular trade belonged.

For instance, very charming little complete tea and dinner services were made by the great china makers of the day, and wonderful doll's furniture, by Sheraton and

Chippendale themselves. Miniature kitchen sets were to be obtained, and for wealthy children the silversmiths made perfect models, in silver, of almost all the everyday things one can think of. Eighteenth-century dolls' houses are quite charming little Georgian houses, in miniature, true to style, and not, as now, without any sense of design at all.

Lead soldiers were cast, chiefly flat, and sometimes soldiers folded and painted on paper were seen; these were from 5½ to 7 inches high. Rocking-horses could be bought—in fact, most of the toys that the child of to-day loves were beloved in the eighteenth century. Cheap mechanical toys, however, were not made until the end of the century, though we hear of peep-shows with dancing and musical figures in them. One wonderful mechanical and musical figure, 15 feet 6 inches high, called "The Flute Player," was made by a man named Vancouson, and was exhibited in Paris.

A grand marionette theatre was opened in St. James's Street by the poet Colley Cibber, and Smollett describes it as "the modish diversion of the time."

At Exeter Exchange, in the Strand, was a wild beast show, containing elephants, giraffes, lions, and tigers, and doubtless children were taken to see them, and enjoyed themselves, even as children do at the Zoo to-day. The eighteenth century was truly a great age for amusements of all kinds, and one very noticeable feature of the day was the number of spas, or tea-gardens, that sprang up. Their forerunner was the Spring Gardens at Whitehall, where Charles I. played bowls and indulged in mild entertainments. Then came the Mulberry Gardens, spoken of by Pepys, where Dryden was seen eating tarts. It was closed in 1674. Islington Spa came into being in the early eighteenth century, being noted for its medicinal waters; the Princesses Caroline and Amelia regularly took the waters there. Bagnigge Wells became of note for its many kinds of alfresco entertainments, also Marylebone Gardens, where fine singing was the attraction.

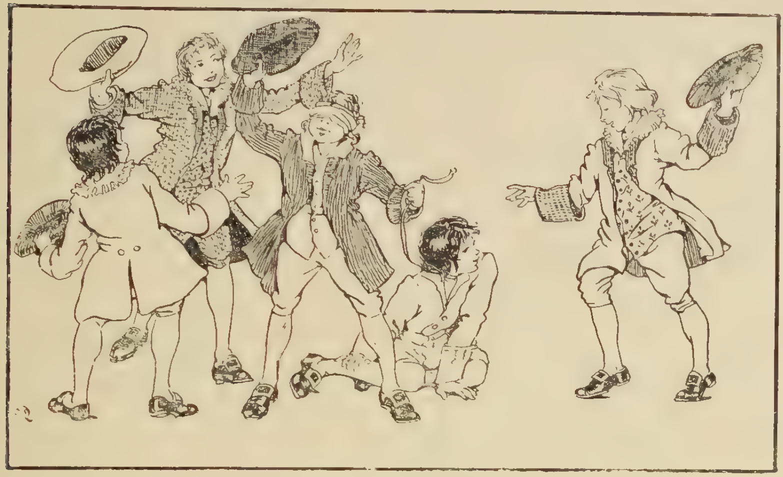


Fig. 146.—The Game of Bear-leader.

16th-Century Game, p. 88. 17th-Century Game, p. 155.

All these places in the early part of the century were simple and refined, and citizens of London could go there and take tea, listen to the music, and watch the varied flow of people promenading to and fro. In 1734 Peerless Pool (originally called Perilous Pool, and used for duck-hunting), situated where Old Street is now, was turned into an open-air swimming-bath; an artifical canal was also cut from it and stocked with fish, where those so inclined could fish for a small fee.

As time went on, the rivalry between the different gardens caused each to vie with the other in the luxuriousness and extravagance of their entertainments. Jenny's Whim, in Chelsea, had a bowling-green, a cockpit, and a pond where mechanical mermaids and fishes rose at intervals. There was a grotto where Harlequin and Mother Shipton started up when the visitor trod on a concealed spring. Unfortunately the character of these places gradually declined until it became necessary to put an end to the many scandals arising from them, and they were suppressed by law, and finally disappeared.

In fashionable London the great rage from the reign of Queen Anne to that of George III. was the giving of masked balls and assemblies. These were first organized as regular and public entertainments in 1708, by a Swiss named Heidegger, who was called by Henry Fielding "Surintendant des plaisirs d'Angleterre." They were scenes of extraordinary brilliance, and it was no uncommon thing for a dandy to change his costume three times in one evening. The Pantheon was one of the favourite places for these assemblies, also Cornely's at Carlisle House, and Almack's. In fact, a regular set of people arose, who, taking a large house, made their living, often their fortune, by organizing these masked entertainments, charging so much for each ticket of entrance.

The young dandies of Almack's, White's, and Boodle's (all exclusive gaming clubs) gave private masquerades at Carlisle House, and on one occasion 800 people were present, all in fancy dress, one lady as an Indian Sultana, having diamonds worth £100,000 on her head-dress. Mr. Garrick was there, we are told, as Bellarius. This was at the height of the rage for this form of amusement, but, like the tea-gardens, their popularity waned, many became disreputable, and they were gradually given up.

Let us now turn to another side of the picture, and see what attention was given to literature and scholarly learning. Booksellers' shops were still comparatively rare, and in Boswell's *Life of Johnson* we read that even in Birmingham only one was opened, and that on market day, by Johnson's father, Michael Johnson. But many great essayists and poets were rising, and in 1761 we hear that Sheridan delivered lectures on the English language in Edinburgh and at Bath. The first regular periodicals were published early in the eighteenth century. The *Tatler* commenced in 1709 and was followed by the *Spectator* in 1711, the *Guardian* and the *Rambler* in 1713, and the *Gentleman's Magazine* in 1731.

The first daily paper was printed permanently in 1702. It measured 14 by 8 inches. Some of these newspapers were arranged with one blank sheet, in order that Londoners could buy the paper, read it, and pass it on together with a note written by themselves on the blank sheet, to their friends in the country. All the best papers could be read at the coffee-houses for the fee of one penny.

In 1730 the original Methodists came into existence, and this name was first given to a society of students at Oxford who were noted for their earnest and methodical attention to devout exercises.

Another society also was formed, and was called in derision the "Blue Stockings." It was started by Mrs. Elizabeth Montague and her friends, women who met together for conversation only, without the usual adjunct of cards and frivolity. Certain clever men also came to Mrs. Montague's "salon," and Horace Walpole, Dr. Johnson, and Edmund Burke were frequent visitors, as were also Hannah More, Mrs. Thrale, and Frances Burney. Benjamin Stillingfleet, one of the shining lights in the society's discussions, was nevertheless eccentric in his dress, and it was the blue worsted stockings that he affected which caused the fashionable world to dub all the members just "blue stockings."

The manners of the eighteenth century were a curious mixture of coarseness and artificial elegance. Men could bow and posture, and turn a compliment gracefully, and yet use the most horrible oaths and enjoy the coarsest of pleasures, and great ladies too, although they could swoon and languish, would also swear and even spit, and often beat their maids cruelly. Table manners we should find somewhat coarse to-day. Swift mentions the appearance of "Doiley" napkins, so named from a leading linen draper who produced them, and in a book of table manners in 1703, the reader is counselled to wipe his knife on his napkin and not on his bread or on the tablecloth. As regards spoons, it mentions a basin being placed on the sideboard to wash them in, for, it says, "some (people) are so curious that they will not endure a spoon to be used

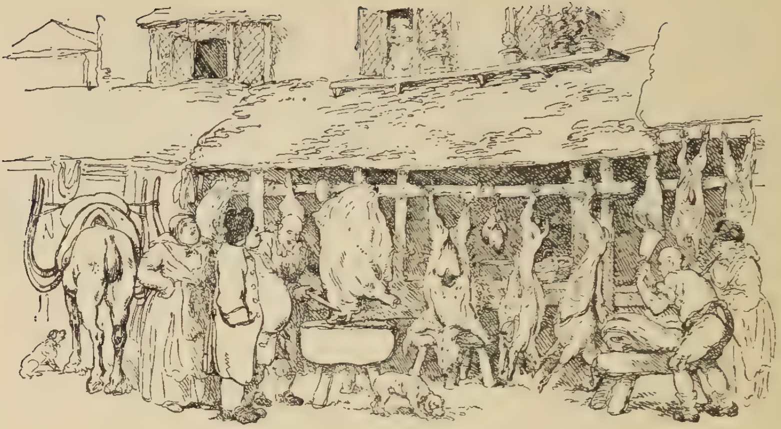


FIG. 147.—A Butcher's Shop.

After Thomas Rowlandson, 1790.

in two several dishes." These books, however, were probably published for people who, having made money, wished to acquire gentility. Three o'clock was the usual dinner hour, and fashionable folk drank chocolate in their rooms in the morning. Shops were fewer then than now, and many goods were sold on barrows on the streets. Every trade had its own particular call, generally a singsong chant. Thread laces were called, also strawberries and all fruits, gingerbread toys and alphabets, eels, and chickens, and a host of other things, many to be seen in that charming series, *Tempest's Cryes of London.* One exhibition, started in 1761, which we have not yet mentioned, is spoken of in Boswell's *Life of Johnson* thus: "The artists have instituted a yearly exhibition of pictures and statues, in imitation, I am told, of foreign Academies. This year was the second exhibition. They please themselves much with the multitude of spectators, and imagine that the English school will rise in reputation. Reynolds is without a rival."

This exhibition is of interest. It was arranged by the Society of Artists, and held in the Adelphi; here Gainsborough first exhibited his work in London. Out of this was developed the Royal Academy of Arts, founded in

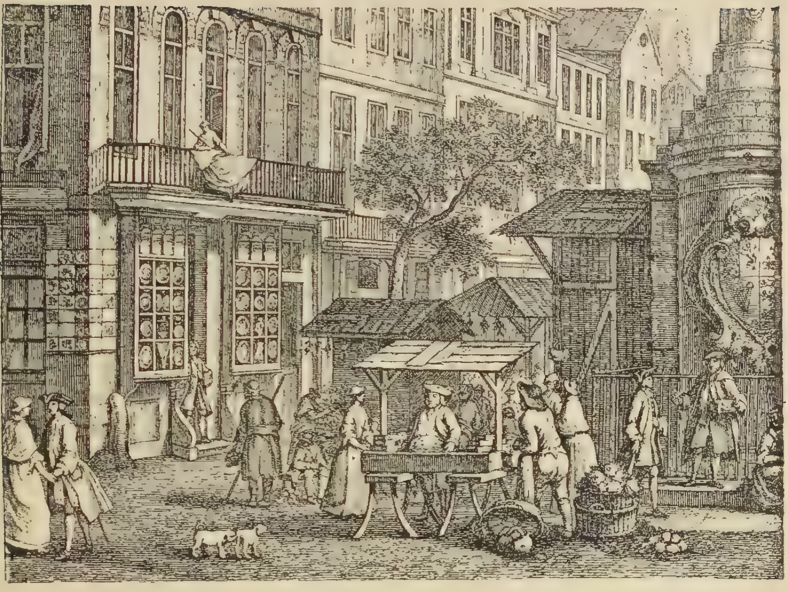


FIG. 148.—Stalls in the Old Stocks Market, 1738, on the Site of the Mansion House.

Engraved by H. Fletcher from a drawing by Jos. Nichols.

1768. Sir Joshua Reynolds was the first President, and Chambers the architect, Treasurer. Bartolozzi, Cosway, Angelica Kauffmann, and Benjamin West, were among the original members, and though Gainsborough does not figure in the list, his name is given as an R.A. in the first catalogue. Romney never became a member.

Reynolds once referred to Gainsborough as "our best landscape painter," but curiously enough the eighteenth-century folk did not buy his landscapes, and he was esteemed, like his rivals Reynolds and Romney, for his portraits. Gainsborough quarrelled with his fellow Academicians, but when he was dying of cancer, in 1788, sent for Reynolds, and almost his last words were addressed to him: "We are all going to heaven, and Vandyck is of the party." Boys and girls who are interested in painting should go to the National Gallery, and study the splendid examples of eighteenth-century painting they will find there.

Our tail-piece, Fig. 149, shows a typical piece of ornament, designed by Robert Adam, and as it happens to be the end-piece as well, we will doff our caps, wave brush and pen, and say "Good-bye" to our readers.

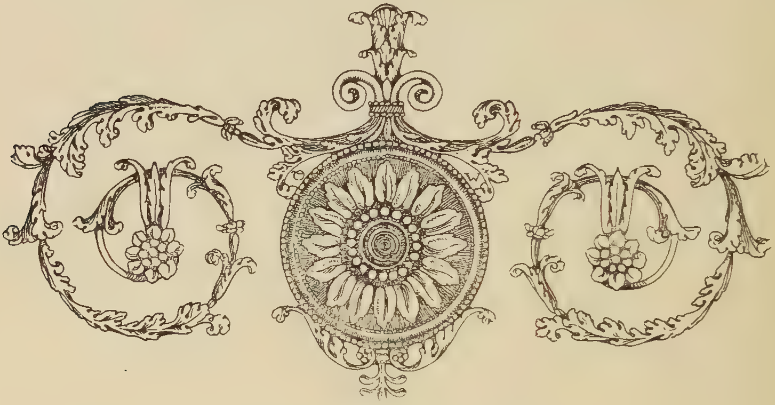


FIG. 149.—18th-Century Ornament.

16th-Century Ornament, p. 90.   17th-Century Ornament, p 159.

INDEX TO TEXT AND A GLOSSARY OF TERMS

Note.—The ordinary figures denote references to pages of text, those in black type the illustrations

Abacus (top moulding of capital), 57
Act of Rights, 161
Adam, Robert, 189, 193, 197, 198, 234
Adelphi, 232
Adriatic, 134
Adze (wood-working tool), 34
Æolus, Temple of, 214
Agincourt, 67
Agnus Dei (image of a lamb typifying our Saviour), 8
Agriculture, 44, 45, 144 *et seq*, 180 *et seq*
Aguecheek, Sir Andrew, 64
Aix-la-Chapelle, Treaty of, 164
Allen, Edwarde, 79
Alleyne, 153
Almack's, 219, 230
Alms houses, 1657, **122**, **123**, 125
Alphabetical bricks, 158
Amelia, Princess, 228
America, 110, 163, 164
American Colonies, 164
Amersham, **122**, **123**, 125
Amsterdam (New), 103
An apprentice, **14**
Andirons, 208
Anglo-Saxons, 2, 67
Anne of Cleves, 10
Anne, Queen, 115, 152, 163, 221, 227, 230
Anselm, 2
Apollo Club, 154
Archery butts, **66**, 67
Architrave (door surround or lower member of entablature), 57
Ardene, 71
Aristophanes, 13
Ark Royal, **23**
Arkwright, 176, 178
Armada, 15, 22, 85, 92
Arne, Thomas, 203, **204**, **205**
Arquebus (early gun), 69
Arquebusier (gunner), 70
Arragon, Katherine of, 91
Arthur, King, 85
Ascension, 134
Ascham, Roger, 30
Ashstead, 111
Astley, Philip, 225
Australia, 164
Avignon, 2

Baby in swaddling clothes (1665), **98**
Bacon, 208
Bacon, Lord, 5, 53
Bagnigge Wells, 228
Bakewell, 186
Balustrades, 200
Bancroft, 225
Bandoliers, 141, 142
Bankside, 78, 153
Banqueting Hall, Whitehall, 108
"Barbary Allen," 127
Barge-boards (finish to gable), 36
Barlborough, 49
Barn at Edlesborough, facing p. **25**
Barrington, Daines, 209, 210
Bartholomew babies (dolls), 85
Bartholomew's, St., 85, 157
Bartolozzi, 233
Basses (valance), 117
Batelier, Mr., 115
Bath, 215, 230
Bathing apartment, 118, 121, 196
Bayonet, 141
Beatty, Admiral, 171
Becket, Thomas à, 13
Bed, Elizabethan, **58**
Bed, 17th century, **116**
Bedford, Duke of, 3
Beere, baytine hall, **81**
Belch, Sir Toby, 64
Bellarius, 230
Bell Savage, 81
Belton House, **112**
Benedictine, 25

Berkhamsted, 25, **27**, 28
Berkhamsted School, **27**, **29**
Berlin, 135
Berlin (form of coach), 135
Berwickshire, 182
Beverley, 25
Bewmont, 74
Biggens (gaiters), 8
Biggin Hill, **207**
Billiards, 118, 158
Black Country, 137
Black Death, 43
Blake, Robert, 101
Blenheim, 163
Blickling, 106
Blith, Capt. Walter, 146
Bloom (rough bar of iron), 138
Blount, Mrs. Godfrey, 176
Blue Stockings, 231
Bodgadfan, **36**, **37**
Bodleian (Library), 137
Body stitchets (corsets), 8
Bohemian, 77
Boleyn, Anne, 5, 8, 47
Bolting-house, 49
Bonaventure mizzen, 20, 22
Bonegraces (bed-curtains), 117
Bonnets (used instead of reefing), 22
Boodle's, 230
Booksellers' shops, 230
Boscawen, Admiral, 164
Boswell, 219, 230, 232
Bosworth, 4
Botticelli, 51
Bowyer, W., 127
Boy of 1509, **25**
Boy of 1633, 97, **98**
Boy with parachute, **202**
Bracer (sleeve guard), 30, 68
Bradby, 117, 119
Bradford-on-Avon, The Hall, **52**
Bradninch Manor, **56**
Brand-dogs, 208
Brand-irons, 208
Bread, 120
Brick nogging (filling to timber framing), 36
Bride ales, 155
Bride-cup, 89
Bristol ware, **189**
Brooks's Club, London, 219, **222**
Brown, Lancelot, 213
Brunelleschi, Filippo, 51
Bryan, Lady, 8
Buckingham House, 195, 196, 214
Buckingham Palace, 195
Bungalows, 37
Burke, 221, 231
Burlington, Lord, 194
Burney, Frances, 231
Bury, 97
Busby, Dr. Richard, 111
Butler, 73
Byng, Admiral, 164
Byrde, William, **65**, 66

Cabinet, walnut, **138**
Cabot, John, 17
Cabriolet, 217
Calais, 4
Cambridge, King's College, 26; Trinity College, 135, **136**
Canadians, French, 163
Canals, 196
Candlemas Day, 157, 158
Canterbury, 122
Canterbury Tales, 77
Cantonnières (part of bed valance), 117
Carlisle House, 230
Caroline, Princess, 228
Caroline wrapper, 169
Cartridges, 141
Cartwright, 178
Casement fastening, **140**, **141**
Cavalier, 11, 94, 96
Caxton, William, 1, 12
Ceylon, 165
Chafing-dish, 130
Chamber, 39
Chambers, Sir William, 214
Chandos House, London, **193**
Chapman, 78, 154
Charcoal, 122
Charing Cross, 157
Chariot (small coach), 132
Charles I., 67, 93, 94, 106, 107, 132, 162, 228
Charles II., 92, 93, 95, **102**, 103, 115, 127, 141, 142, 143, 150, 158, 162, 166
Charles VII., 3
Charles Edward, Prince, 163
Charterhouse, London, **54**

INDEX AND GLOSSARY

Charts, facing pp. 1, 91, 161
Chatham, 101
Chatsworth, 118
Chaucer, 77
Chelsea, 143, 229
Chelsea College, 143
Cheltenham, 215
Cherry Garden, 127
Chester, 226
Chesterfield, 122
Chesterfield, Lord, 117, 194
Chicheley, Sir Thomas, 145
Chichester, 25
Chiddingfold, **35**, 36, 38,
Children of 1563, **39**
Chimney-piece, 118
Chintz, 167
Chippendale, 228
Christ Church, Oxford, 28
Churchill, John (Duke of Marlborough), 163
Cinque Ports, 17
Circus, 223, **224**, 225, 226
Cittern (stringed instrument), 64
Civil War, 145
Clarendon Press, 71
Clarion (trumpet), 65
Clavichord, Clavicymbal, Clavecin (keyboard instruments), 62
Clavicytherium, **63**, 64
Clive, 163
Clogs, 167
Cloudesle, 68
Club Kayles, **88**
Clubs and coffee-houses, 219
Clyde, 163
Coach, Elizabethan, **83**
Coach, 17th century, **133**
Coalmine, 122
Coat and waistcoat, 166
"Cockpit," 149
Coffee-houses, 154
Coghill, Faith, 100
Colchester, 122
Colet, Dean, 13, 14, 28,
Columbus, Christopher, 15
Commonwealth, 95, 110, 123, 149, 162
Compton Wynyates, Warwickshire, **179**
Connel, Mr., 197
Conquest, 32
Constantinople, 12, 51
Cook, Captain, 164
Copenhagen, 165
Copper, 119
Corinthian, 57, 134
Cornely's, 231
Cornice (crowning member of entablature), 57
Cornwall, 122
Corpus Christi College, 135
Costume, 16th century, **6**
Costume, 17th century, **96**
Costume, 18th century, **168**
Cosway, 233
Countrywoman, **86**
Covent Garden, 64
Coventry, 89
Crécy, 67
Cripplegate, 80
Cromhorn (whistle flute), 65
Crompton, 176
Cromwell, Oliver, 92, 146
Cross-jack, 171
Crusaders, 17
Culloden, 163
Culverin (early cannon), 69
Curtains, 118, 121
Customs, 120, 231

Damask, 118, 122
Danes, 67, 89, 103
Demesne (lord's holding of land), 43
Derby, 225
Derbyshire, 122
Dettingen, 163
Dido's Lament, **124**, 126
Dining-room, 17th century, **112**
Dobson, Austin, 209
Dolls' houses, 228
Dolphin-striker, 171
Doric, 57
Dorset, 188
Doublet (short tunic), 10
Dragées (sugar plums), 130
Drake, Sir Francis, 17, 22, 85
Drake, Sir William, 123
Draw-shave, 218
Drury Lane, 149, 152
Dryden, 228
Dulcimer (stringed instrument), 64
Dulwich College, 80

Dummer, Mr, 102, facing pp. 106 and 107
Durham Cathedral, 135
Dutch East India Company, 101

Early English, 53
East India Company, 24
Eddystone Lighthouse, 106
Edinburgh, 230
Edlesborough, Barn at, facing p. **25**, 38
Edward iv., 4, 6
Edward v., 4
Edward vi., 25, 92
Eggs, 185
Elizabeth, Queen, 7, 8, **9**, 15, 17, 22, 24, 30, 42, 44, 70, 83, 87, 89, 92, 106, 158, 189, 192
Elizabethan Hunting, frontispiece
Embroidery, **84**, **85**, 86
Entablature (lintel treatment across columns), 57
"Epiphanie," 87
Epsom, 215
Erasmus, 13, 14, 42
Espagnolette bolt, **140**
Eton, 3, 26, 32
Evelyn, John, 96, 103, 106, 111, 115, 117, 127, 134, 142, 145, 150, 157
Exeter, 32, 122
Exeter Exchange, 228

Færie Queene, 77
Fairy Tales, 84
Falconry, 75, **76**, **77**
Farthingale (full gathered overskirt), 7
Felton, Mr., 215
Fens, draining, 145
Ferdinand of Arragon, 5, 15
Fforstaller and regrator, **5**
Field of Cloth of Gold, **1**
Fielding, Henry, 230
Fiennes, Celia, 117 *et seq*
Fire-eater, 157
Fireworks, 89
Fitzherbert, 45
Flail, 38, 185
Flanders, 4
Fleet Street, 154
Flintlock, **175**
Flodden, 13
Florentine, 62, 202
Fly-shuttle, 178
Fontenoy, 163
Food, 119, 120
Fore-smock (pinafore), 8
Fox, Charles James, 221
Fox, Sir Stephen, 143
France, 163 *et seq*
France, King of, 115
Frieze (part of entablature), 57
Frobisher, Martin, 22
Froebel Kindergarten, 158
Froude, 2, 15
Futchels (part of waggon), 131
Fyer boote (firewood), 39

Gabriel, 153
Gainsborough, 232, 233
Gallease, 20
Galleon, Elizabethan, **21**
Galley, Mediterranean, **19**
Galligaskins (loose breeches), 10
Galon (braid), 115
Gambling, 221
Games, **88**, **155**, 226, 227, **229**
Gaming-room, **222**
Garden house, **212**
Garrick, David, 200, 221, 231
George i., 163, 211, 212
George ii., 163, 198
George iii., 195, 223, 230
Gibb, 194
Gibbons, Grinling, 112, 137, 158
Gibraltar, 104, 163
Gig, **218**
Gittern (stringed instrument), 59
Glass, 193
Globe, 79, **80**, 81, 149
Gloucester, Richard, Duke of, 4
Gnorimus, Master, 66
Goldinge Lane, 80
"Gothic," 2, 6, 59, 198
Gothic Revival, 198
Great Fire, 110, 126
Greek Revival, 198
Greene, 77
Greenwich Hospital, 106
Grenades, 142
Grenadiers, 142
Grenville, Sir Richard, 20
Grey, Lady Jane, 30, 92

Grocyn, 12
Grotto, 118, 119
Guarneri, Guiseppe, 203
Guildenstern, 126
Guildford, High Street, **114**, **140**, **141**

Haddon Hall, 117
Hakluyt, 24
Halberdier of 1572, **70**
Hall, Elizabethan, **60**
Hall of 17th-century house, **109**
Hall, 18th century, **197**
Hampshire, 210
Hampton Court, 47, **48**, 134, 200, 214
Handmill, 188
Hanover, 163
Hargreaves, 176
Harmonica, 59
Harold, 15
Harrow, 25, 30
Hautboy (flute), 65
Havana, 164
Hawke, Sir Edward, 164
Hawking, 75, **76**, **77**
Hawkins, Sir John, 17, 22
Hawkins, William, 17
Hawle, 39
Headsails, 171
Hecforde bullocke (heifer), 40
Heidegger, 230
Henry iii., 51
Henry iv., 3
Henry v., 3
Henry vi., 3, 4, 26
Henry vii., 5, 6, 17, 51, 91
Henry viii., 5, 6, 7, 14, 17, 28, 31, 32, 61, 68, 86, 91, 92, 99, 156
Henry viii. playing a harp, **61**
Henry Tudor, Earl of Richmond, 4
Henslowe, Phillipp, 79, 153
Herber (garden), 39
Hereford, 25, 215
Herrick, 105, 154, 156, 157
Hertford, Earl of, 85
Hogarth, 135, 215, 216
Hok-tide, 89
Holbein, 51
Holborn, 154
Holland, 102, 117, 158, 165
Horn-book, 84, **97**
Horseman at the Field of the Cloth of Gold, **1**
Horseman, time of Charles ii., **91**
Horseman, time of George ii., **161**
House, Elizabethan, **52**
House, time of Charles i., **107**
Houses, 17th century, 106, 117, 118; 18th century, **191**, **193**
Howard, 22
Hoxton Fields, 153
Hubert, St., 71
Hundred Years' War, 2
Hungary, 83, 131
Hunt breakfast, **72**
Hunting coodgell, 74

Incent, John, 28
India, 163, 164
Industries, 122
Inn, "The Ostrich," **153**
Ionic, 57, 110, 195
Iron-ore, 122
Isabella of Spain, 5
Islington Spa, 228
Italy, 108

Jackstaff, 171
James i., 90, 94, 106, 108, 140, 142, 143, 149, 152, 162, 192, 226
James ii., 93, 98, 103, 162
James iii., 163
James iv. of Scotland, 5
James, Duke of York, 103
Janizaries, 142
Jericho, 61
Jib-boom, 171
Joan of Arc, 3
Johnson, Doctor, 230
Johnson, Michael, 230
Jokes, 119
Jones, Inigo, 106, 108, 110, 152 192, 223
Jonson, Ben, 153, 154, 219
Joshua, 61
Juliet, 82

Katherine of Spain, 5
Katherine, Queen, 13
Kauffmann, Angelica, 233
Kay, 178
Kent, 122
Kent, William, 213
Kenwood, Highgate, **197**

Kerseys (cloth), 24
Kew, 214
King's College, Cambridge, 26
Kingston, 156
Kirtle (underskirt), 6, 88, 89
Kitchen crane, **207**
Kiviet, Sir John, 145
Knipp, Mrs., 127
Komensky, 158
Kotze, 83, 131
Kytchen, 39

Lady's winter dress, **134**
Lambard, 82
Lancashire, 121
Landaus and landaulettes, 217
Lanfranc, Archbishop, 2
Lateen sails, 18
Legate, 92
Leicestershire, 121, 182
Lemon Trees, 119
Library, 17th century, **136**
Life Guards, 142
Lincoln, 25
Link-boys, 194
Lipton, Sir Thomas, 102
Lisbon, 104
Little John, 156
Little Lincoln's Inn Fields, 150
Loggan, 216
Lollard Rising, 3
Lollards, 3
"London," H.M.S., facing p. 103
Long Crichel, 188
Long gallery, 50
Looms, 178
Lord of Misrule, 155
Louis xi., 5
Louis xiv., 94, 164
Ludgate Hill, 81
Lute, theorbo (stringed instrument), 64
Luther, Martin, 14
Lythe Hill, 38–41

Madrigal by William Byrde, **65**
Magdalene College, Cambridge, 137
Magic-lantern, 158
Mail-coaches, 215
Malaga, 163
Malmseys, 24
Malplaquet, 163
Mandeville (an over-dress), 10
Manichord (stringed instrument), 62
Manila, 164
Map of the New World, **16**, 17
March, Earl of, 4
Marchal, 192
Marian Exiles, 15
Mariners' Mirror, 102
Marionettes, 228
Markham, 88
Marlowe, 77
Marston, 78, 153
Mary (Queen of England), 10, 15, 92, 99, 111, 115, **116**, 139, 162, 167
Mary (Queen of Scots), 8, 92
Masked balls 230
Masque, 86
Matches, 206
Matchlock (early gun), **69**
May Day, 156
Mediterranean, 20, 163
Medway, 93
Men of War (1680), 102, Figs. 71, 72
Mercers' School, 28
Merton College, 135
Methodists, 231
Michelangelo, 51
Middle Ages, 1, 2, 5, 26, 32, 43, 44, 55, 91, 190
Middle Temple, 59, **60**
Milne, A. Forbes, 66
Mines, 122
Minorca, 164
Monasteries, 123
Monochord (stringed instrument), 61
Montacute House, Somerset, 53
Montague, Mrs. Elizabeth, 231
Moors, 155
Moot, Downton, Wilts, **212**
Mordaunt, Lady, 111
More, Hannah, 231
More, Sir Thomas, 13, 14, 42, 44, 92, 182
Morley, Thomas, 66
Morris dance, **155**, 156
Mulberry Gardens, 228
Musical instruments, 59, **61**, 62, **63**, 64, 65, 66, 124, **126**, 202, **203**
Musketeer of 1550, **71**

Musketeer, James I.'s reign, **143**

Napoleon, 164, 165
Nash, 77
National Gallery, 233
Needlework, 86
Nelson, Lord, 165, 171
New England, 110
Newel (terminal post), 55
New Foundation, 32
New World, Map of the, **16**, 17
Newfoundland, 163
Newmarket, 118
Newspapers, 230
Norfolk, 218
Normans, 1, 67
Northumberland, 92
Norwich, 122
Nova Scotia, 163

Officer, Fifth Foot (1688), **93**
Old Street, 229
Orange trees, 119
"Orders" of architecture, 55
Orfford, Lord, 118
Organ, 64
Organistrum (stringed instrument), 62
Ornament, 16th century, **90**
Ornament, 17th century, **159**
Ornament, 18th century, **234**
Orvieto Cathedral, 51
Oudenarde, 163
Our Lady Fair, 157
Oxford, 12, 110, 115, 135, 231

Pages, Elizabethan, **87**
Pale-maille, 158
"Palladian," 198
Palladio, 194
Pall Mall, 158
Pantaloons, 168
Pantheon, the, 230
Paris, 228
Paris, Peace of, 164
Parler, 39, 49
Parlour, Elizabethan, **56**
Parma, 22
Partelet (neck and shoulder covering), 6
Pastry, 49
Paternoster, 84
Pattens, 167
Paul's (St.), 110, 137, 139
Paul's (St.) School, 25, 28
Paume (game), 85
Pazzi Chapel, 51
Pediment (classical gable), 106
Peele, 77
Peerless Pool, 229
Pen, Sir William, 117, 130
Penshurst, 117
Pent house, 119
Pepys, Samuel, 64, 96, 98, 99, 102, 115, 117, 126, 127, 129, 130, 131, 132, 134, 149, 150, 154, 209, 219, 228
Pepysian Library, Cambridge, 137
Perch (part of coach), 131
Perch phætor, **216**
Peru, 150
Peterara (early cannon), 69
Peterborough, 113
Peterhouse, Cambridge, 135
Pett, Peter, 99, 102
Pettyt, Thomas, 24, facing p. **24**
Phineas, 99
Physician (1562), **38**
Piano, **203**
Picture-books, 226
Pikeman, James I.'s reign, **142**
Pilgrim Fathers, 15, 164
Pinkie, 70
Pintado (printed cotton), 111
Pitt Rivers Museum, 188
Pitt, William, 164, 221
Plague, the Great, 101
Plaie House, Elizabethan, **79**
Plans of houses, **42**, **50**, **108**
Platt, Sir Hugh, 158
"Playhouse," 149
Ploughs, **146**, **181**, 183, 184, 185, 218
Point devisé (patterned lace), 86
Pokestick (for plaiting ruffs), 7
Pomme (flute), 65
Pope, 92
Post-chaise, **214**
Pot-hooks, 207
Povey, Mr., 150
Presence chamber, 50
Privy Council, 127
Psaltery (stringed instrument), 64
Purcell, Henry, **124**, 126
Puritans, 95, 149

Quadrivium, 26
Queen Elizabeth, **9**
Queen's College, Oxford, 26
Quenell, Thomas, 38
Quintain, 86

Rail (night-dress), 8
Rain-water head, **179**
Rake, hay, 218, **221**
Raleigh, Sir Walter, 22
Ramillies, 163
Raphael, 196
Raynge (barn or granary), 39
Raynham Hall, Norfolk, **107**, **109**, 180
Rebec (stringed instrument), 64
Recorders (whistle flutes), 65, **126**
Regal (wind instrument), 64
Relayes, 73
Renaissance, 5, 6, 12, 28, 51, 53, 59, 77, 91, 108
Renaissance doorway, **12**
Renaissance movement, 51
Repton, 25
Restoration, 96, 150
Revett, 198
Revival of Learning, 12, 17
Revolution, French, 164, 223
Reynolds, Sir Joshua, 221, 233
Rheims, 3
Richard III., 4
Roads, 121
Robbia, 51
Robin Hood, 156
Rodney, Admiral, 164, 225
Romanesque, 53
Romayne, 28
Romney, 233
Roof, 59
Roofs, 190
Roses, Wars of, 3, 69
Roundhead, 95
Royal George, 169, **170**
Royal Hospital, 143
Royalists, 158
Rugby, 25
Rumwood Court, **33**
Rush-light holder, **210**
Ruyter, De, 101

Sailing Diagram, **17**
St. Barbe, Sir John, 118, 119
Salisbury, 32
Salisbury, the Close, **191**
Sandwich, Lord, 146
Saviour's (Sainte), 80
Scholemaster, The, 30
Schoolmaster (1631), **103**
Scots, 154
Sea-bathing, 215
Sedan chair, **193**
Sedan chairs, 134
Selborne, 209
Sembrador (agricultural implement), 146
Senior Wrangler, 26
Serge, 122, 123
Serpentine (early gun), 69
Settle, Elkannah, 152
Seymour, 22
Shakespeare, William, 4, 77, 78, 80, 90, 149, 154, 219
Shamrock, 102
Shawm (flute), 60
Sheldonian Theatre, 110
Sheraton, 227
Sherborne, 25
Sheridan, 221, 230
Ships in Calais Harbour, **24**
Shipton (Mother), 229
Shoes, **167**
Shops, 230, **232**
Shoreditch, 79, 81, 153
Shorleyker, Richard, 86
Shrewsbury, 30
Sidney, Sir Philip, 87
Sidney, Sir Robert, 87
Siena, 51
Sign posts, 121
Sill-piece (detail of timber framing), 34
Skates, 158
Skyllet (long-handled pot), **41**
Small, 182
Smithfield, 15, 92
Smithson, 108
Smollett, 228
Soap, 120
Soldier (1742), **163**, **165**
Somersetshire, 85
Songs, 16th century, **65**, 66
Songs, 17th century, **124**, 126
Songs, 18th century, 203, **204**, **205**
Southwark, 78, 157

Southwell, 25
Sovereign of the Seas, **100**
Spain, 92, 146, 163, 164
Sparrow grass (asparagus), 127
Spectator, 213, 230
Spenser, Edmund, 77
Spinet (keyboard instrument), 62, **125**
Spinning jenny, 176
Spinning mule, 176
Spinning-wheel, 175, 177
Spits, 208
Spritsail (sail on bowsprit), 22
Stage coaches, 135, 215
Stages (waggons for travelling), 135, 215
Staircase, 16th century, **54**
Staircase, 17th century, **114**
Staircase, 18th century, **199**
Stalls, **233**
Staysails, 171
Steinkirk, 166
Stele (arrow wand), 68
Stillingfleet, Benjamin, 231
Stockings, Unbleached Linen, **11**
Storck, J., 102
Stradivari, Antonio, 203
Straites, 104
Strand, 227, 228
Strawberry Hill, 198
Streater, 150
Streete, Peeter, 79, 80
String (part of staircase), 55
Strutt, 67
Stuarts, 91, 92
Studding-sails, 173
Studs (detail of timber framing), 34
Sturt, George, 219
Suffolk, 209
Sulky, 217
Sussex, 122, 138
Swan Theatre, 78
Sweep (1688), **105**
Swift, 231
Sylva, 145
Systema Agriculturæ, 145

Tassets (steel plates covering thighs), 140
Tatler, 230
Taverns, 154
Tea clipper, **172**
Tea-gardens, 230
Tell, William, 68
Temple, 89
Teonge, Henry, 103
Terbosch, Gerard, 50
Tester (head of bed), 57
Thames, 78, 127, 134
Theatre (The Globe), 79, **80**, 81
Theatre, 17th century, **151**
Thorpe, 106
Thorpe Hall, 113
Thrale, Mrs , 231
Thrupp, 131
Tie wigs, 166
Tijou, Jean, 200
Tile-hung house, **35**, 36
Tiltyard, 86
Timber-framed house, **33**. 110
Tin, 122
Tinder and flint, 206
Titian, 51
Toast, 184
Toasting Dog, 208, **209**
"Toby," 208
Tomb of Henry vii., vi
Topiary work (tree-shaping), 47
Town planning, 179
Townshend, Lord, 180, 186
Towton, 4
Toys, 227
Trafalgar, 165, 171
Trap-ball, **195**
Trent, River, 119
Tring, 220
Trinity College, 135, **136**
Trip hammers (used in manufacture of iron), 138
Tripoli, 24, 104
Trivium, 26
Tromp, Van, 101
Trunk hose (tight breeches to knee), 10, 76
Trunks (breeches), 10
Tudor chair, **31**
Tudor garden, **48**
Tudors, 4, 25, 44, 45, 47, 91, 92
Tull, Jethro, 180, 185
Tunbridge Wells, 120, 215
Turban, 166
Turberville, 71, 75
Turnspit, **129**
Turks, 12

Tuscan, 57
Twelfth Night, 105
Twickenham, 198
Tyrell, 4
Tythrop House, 115

Umbrellas, 169
Uppingham, 25
Utopia, 14, 44
Utrecht, Peace of, 163

Vagabonds, 3
Vancouson, 228
Van de Velde, W., Junr., 102, facing p **103**
Vandyck, 233
Venetian Bucentoras, 134
Versailles, Treaty of, 164
Vicenza, 194
Victoria and Albert Museum, 167, 168
Victoria, Queen, 221
Vielle à roue, or vielle (stringed instrument), 62
Viol (stringed instrument), 64
Viola-da-gamba (stringed instrument), 64, **149**
Violins, 203

Wade, General, 194
Waggon, German, **131**
Waggons, 217, 218, **219**, **220**
Walpole, Horace, 198, 221, 231
Ware, Isaac, 194
Wars of Roses, 3, 69
Warwick, 89
Water carrier, **44**
Waterloo, 165
Waterworks, 195
Watling Street, 121
Watt, James, 178
Watteau, 167
Wattle-and-daub (filling to timber framing), 36
Weald, Sussex, 137
Weavers, 176
Webb, John, 108, 113
Wedding, 89
Wells, 25, 32
Wells, Norfolk, **153**
West, Benjamin, 233
West Indies, 164
Westminster, 135
Westminster Abbey, 2, 154
Westmorland, 120
Weymouth, 215
Whig, 162
Wheel-lock (gun), **139**, 144
Wheelwright, 218
Whisky, 217
White, Gilbert, 209, 210
White's, 230
Whitehall, 108, 134
Whitsun ales, 155
Widow (1632), 98, **99**
Wigs, 166, 167
Wilkinson, Mr., 225
Willen Church, **110**, **111**, 125
William I., 1, 15
William of Orange, 94, 99, 111, 115, 117, 139, 162, 167
Wiillam of Wykeham, 26
Willoughby, Sir Hugh, 70
Wilton, 110, 119
Winchester, 26, 32
Windmills, **46**, **147**, **187**
Windows, 192
Winter, Sir John, 134
Witt, Johannes de, 78, 81
Wittenberg, 14
Wolsey, Sir Thomas, 17, 28, 92
Woodwork, 55
Worlidge, 146
Wotton, Lord, 146
Wren, Sir Christopher, 106, 111, 113, 135, 137, 143, 150, 190, 198, 200, 21
Wycliffe, John, 3

Yacht racing, 102
Yaugh (Yacht) of Charles II., **102**
York, 25
York, Duke of, 71
York, New, 103
Yorkshire, 137
Young, Arthur, 180, 182
Young, Sir John, 154

PRINTED BY MORRISON AND GIBB LTD., LONDON AND EDINBURGH

A Selected List of
BATSFORD BOOKS
relating to

Architecture, Fine and Decorative Art, Interior Decoration, Gardens, Social History, Crafts, Applied Science, Engineering, etc.

Published by B. T. BATSFORD LTD.
Booksellers and Publishers by Appointment to H.M. The Queen
15 North Audley Street, Mayfair
London, W.1

CONTENTS

Page
THE BRITISH HERITAGE LIBRARY - - - - - - 3–4
BOOKS ON ENGLAND - - - - - - - - - - 3–6
HISTORIC COSTUME - - - - - - - - - - 6–7
SOCIAL HISTORY - - - - - - - - - - - 7–10
HISTORIC ARCHITECTURE - - - - - - - - - 10–15
  Histories of Architecture - - - - - - - - 10–11
  Classic Architecture and the Orders - - - - - 12–13
  Renaissance Architecture - - - - - - - - 12–14
  Medieval Architecture - - - - - - - - - 14–15
CHURCH ART - - - - - - - - - - - - 14–15
PERIOD FURNITURE AND DECORATION - - - - 16, 17, 30, 31
BOOKS FOR COLLECTORS - - - - - - - - 18–19
FINE AND DECORATIVE ART - - - - - - - 20–22
GARDENS - - - - - - - - - - - - 20
HISTORIC ART - - - - - - - - - - - - 21–23
DESIGN AND ORNAMENT - - - - - - - 22–23
MANUALS ON DRAWING - - - - - - - - 23–25
ANATOMY - - - - - - - - - - - - 25–26
LETTERING - - - - - - - - - - - - 26
ARTS AND CRAFTS - - - - - - - - - - 27
NEEDLEWORK AND EMBROIDERY - - - - - - 27–29
THE MODERN HOME - - - - - - - - - 29–30
ARCHITECTURAL DRAWING - - - - - - - 29–30
BUILDING CRAFTS - - - - - - - - - - 30
MODERN ARCHITECTURE AND DESIGN - - - - 30–31
INDEX - - - - - - - - - - - - - 32

Note.—This list comprises about 190 books on the subjects shown above from Batsford's main catalogue, in which are listed some 600 odd titles. It is intended to form a representative selection for the use of readers, but those interested in any particular subject should obtain the main catalogue (which will be sent post free on request), that comprises a much wider range of titles under every head. Fully illustrated prospectuses of most books can also be sent on request. Patrons are reminded that Batsford's new premises are at 15 North Audley Street, London, W.1, one minute from Oxford Street, on the main thoroughfare leading to Grosvenor Square, two minutes' walk from either Bond Street or Marble Arch Stations on the Central London Railway; there an immense stock of books, old and new, English and foreign, with prints, pictures, etc., can be inspected at leisure in the large and beautifully-fitted new showrooms. *Telephone Mayfair* 6118 ; *Accounts and Production, Mayfair* 4337. *Cables: Batsfordia, London. Telegrams: Batsford, Audley, London.*

A full index of the books contained in this list, arranged alphabetically under the names of authors, is given on page 32.

List G. 50m. 3/35.

Numerous other volumes in the British Heritage Series *are in active preparation or projected; particulars will be gladly placed at the disposal of any interested, together with illustrated prospectuses of any or all of the above volumes, on application to the Publishers.*

THE SPIRIT OF LONDON

By Paul Cohen-Portheim, author of "England the Unknown Isle," "While Time Stood Still," etc., with a Foreword by Raymond Mortimer A series of original and brightly written chapters on Through the Centuries; Streets and their Life; Green London; Amusements and Night Life; Traditional London; and other subjects, with 144 splendid photographic illustrations of many London scenes and life, including a colour frontispiece by W. Sidney Causer, pictorial endpapers, and gay decorative coloured jacket by Brian Cook. Demy 8vo, cloth, lettered, 7s. 6d. net.

An extremely thorough and well-balanced survey of London as a living entity by one of its greatest cosmopolitan admirers. Indispensable to the Londoner, and invaluable to every provincial and overseas visitor.

THE HEART OF ENGLAND

By Ivor Brown, author of "I Commit to the Flames," "Master Sanguine," "Brown Studies," etc. An able witty Review, written with penetrating and sympathetic insight, on many aspects of present-day Life and Work, including Chapters on Seaport and Seaside; the Downs and the Moors; Country Matters; Markets and Mills; The Suburb; The Week-End; The Young Idea; Recreation. With some 130 new and attractive Photographic Illustrations of many varied types of Country and Town, Life, Work and Play, a coloured Frontispiece by W. Sidney Causer, and a gay decorative coloured Jacket by Brian Cook. Demy 8vo, cloth, lettered. 7s. 6d. net.

THE PARISH CHURCHES OF ENGLAND

By the Rev. J. C. Cox, LL.D. Edited, with an additional three Chapters, by Charles Bradley Ford, author of "The Landscape of England." With a Foreword by the Very Rev. W. R. Inge, D.D., late Dean of St. Paul's. With Chapters on the Life and Services, the Evolution of Plan, Structural Design, Fittings and Furniture, and Local Varieties of Style. Including 135 fine Photographic Illustrations of Exteriors and Interiors, Features and Carving in stone, wood and metal, a special series of Plans and numerous Drawings. With a coloured Frontispiece by Hugh O'Neill, glossary, and gay decorative coloured Wrapper by Brian Cook. Demy 8vo, cloth, lettered, 7s. 6d. net.

THE COUNTRYMAN'S ENGLAND

By Dorothy Hartley, author of "Here's England," "The Old Book," etc. An illustrated sketch of the various types of English country, the people, and their occupations. Arranged under: Mountain and Moorland; Garden & Orchard Country; The Undulating Farmlands; Hill & Downland; Fens and Levels; Coast and Estuaries. With a superb series of about 130 Photographic Illustrations of varied typical Scenery, Farmsteads, Fieldwork, Country Crafts and Occupations, etc. Including many miniature Sketches by the author, coloured Frontispiece by John Nash, and gay decorative, coloured Jacket by Brian Cook. Demy 8vo, cloth, lettered 7s. 6d. net.

THE OLD INNS OF ENGLAND

By A. E. Richardson, F.S.A., with a Foreword by Sir E. Lutyens, R.A. A comprehensive survey of one of the most attractive features of English life. With a letterpress full of knowledge and robust humour. Illustrated by 130 fine new Photographs of inns, medieval and later, in stone or timber, and in addition pictorial endpapers, and 20 Line Drawings and gay decorative coloured wrapper by Brian Cook. An indispensable possession to the tourist. Demy 8vo, cloth, lettered. 7s. 6d. net.

THE BRITISH HERITAGE SERIES—(continued)

THE CATHEDRALS OF ENGLAND

By Harry Batsford, Hon. A.R.I.B.A. and Charles Fry, with a Foreword by Hugh Walpole. With a rapid but comprehensive Introduction, followed by a short, clear description of each cathedral, its situation, history and architecture. Including 133 Illustrations from new photographs, a superb series, far in advance of anything yet produced, a colour Frontispiece from an old drawing by F. Mackenzie, a complete series of uniform Scale Plans, Glossary, and some 30 Line Sketches and gay decorative coloured jacket by Brian Cook. The book is ideal for the tourist; untechnical but informative, superbly produced and illustrated. Second Edition, revised. Demy 8vo, cloth, lettered. 7s. 6d. net.

THE VILLAGES AND HAMLETS OF ENGLAND

By the Hon. Humphrey Pakington, F.R.I.B.A., President of the Architectural Association, Author of "How Men Build," etc., with a Foreword by E. V. Knox ("Evoe"), Editor of *Punch*. A popular Pictorial Survey in 130 fine new Photographic Illustrations of unspoilt varied examples from some 30 English counties, in stone, brick, plaster, half-timber and cob, including many full-page unpublished Views, also 4 coloured Plates and 25 Pen Drawings specially made by Sydney R. Jones, Maps, and gay decorative coloured wrapper by Brian Cook. Demy 8vo, cloth, lettered. 7s. 6d. net.

THE HEART OF SCOTLAND

By George Blake, author of "Shipbuilders," "Rest and Be Thankful," etc., with a Foreword by Eric Linklater. A companion and complement to "The Face of Scotland." An able and vigorous account of the Land and its People, including a review of Highland Places, the True Lowlands, Black Country, a Tale of Four Cities, the Kirk and the People, the Fireside Clime, Sport, Institutions, Legends and Realities. Containing some 130 superb Photographic Illustrations of Scenery and Life, Mountains, Cities, Towns, Cottages, Sport, etc. With a coloured Frontispiece by Keith Henderson, numerous Drawings, Map, and a gay decorative coloured wrapper by Brian Cook. Demy 8vo, cloth, lettered. 7s. 6d. net.

THE FACE OF SCOTLAND

A Pictorial Review of its Scenery: Hills, Glens, Lochs, Coast, Islands, Moors, etc., with Old Buildings, Castles, Churches, etc. Including a brief review of Topography, History and Characteristics. By Harry Batsford and Charles Fry, with a Foreword by John Buchan, C.H., M.P. With 130 splendid illustrations, from specially selected Photographs, many hitherto unpublished, a Frontispiece in colour from a Water-colour by W. Russell Flint, R.A., and numerous Line Drawings in the text and gay decorative coloured Wrapper by Brian Cook. Second Edition revised. Demy 8vo, cloth, lettered. 7s. 6d. net.

A miniature Pocket Encyclopædia of National Variety and Attractiveness. A Revelation in modern publishing, THE PILGRIMS' LIBRARY.

THE BEAUTY OF BRITAIN

A new composite picture of the English, Welsh and Scottish countryside, under 14 divisions by various writers, with an Introduction by J. B. Priestley. Including the Coast, and Wales, by Edmund Vale; the West Country by Edmund Barber; the Chalk Country by A. G. Street; the Central Midlands by Sir W. Beach Thomas; Scotland, Lowlands and Highlands, by George Blake; and articles by other well-known writers. With 256 pages of Text, 130 splendid photographic Pictures of the finest and fairest scenes of the country, a Frontispiece in colour by John Constable, R.A., and a decorative coloured Jacket by Fred Taylor, R.I. Crown 8vo, cloth, lettered, 5s. net.

THE "ENGLISH LIFE" SERIES

THE LANDSCAPE OF ENGLAND

By Charles Bradley Ford. With a Foreword by Professor G. M. Trevelyan, O.M., M.A., F.S.A., etc. An attractive, popular, yet systematic and informative survey under 5 main divisions: North, Midlands, East, South-East, and West Country. With 135 fine Photographic Illustrations, mostly full-page and largely unpublished, including also a coloured Frontispiece, 25 Pen Drawings, 6 Maps, and decorative coloured jacket by Brian Cook. Large 8vo, cloth, lettered. 12s. 6d. net.

HOMES AND GARDENS OF ENGLAND

By Harry Batsford, Hon. A.R.I.B.A., and Charles Fry. With a Foreword by Lord Conway of Allington. An attractive, popular, yet informative survey from the Middle Ages to Victorian Times of old Country Houses and their Gardens. Containing 175 Photographic Illustrations, a Frontispiece in colour by Sydney R. Jones, and numerous Line Drawings and Engravings in the text. Large 8vo, cloth, lettered. 12s. 6d. net.

THE ENGLISH COUNTRYSIDE

By Ernest C. Pulbrook. A Review of some of its Aspects, Features, and Attractions. With 126 Illustrations from Photographs, and a Pencil Frontispiece by A. E. Newcombe. New and cheaper impression. Large 8vo, cloth, gilt. 10s. 6d. net.

ENGLISH COUNTRY LIFE AND WORK

An Account of some Past Aspects and Present Features. By Ernest C. Pulbrook. Containing about 200 pages on Farmers, Old and New—Field-Work—Cottage Folk—The Village Craftsman—Religious Life, etc. With about 200 artistic Illustrations from special Photographs. A New and cheaper reissue. Large 8vo, cloth, gilt. 12s. 6d. net.

OLD ENGLISH HOUSEHOLD LIFE

Some Account of Cottage Objects and Country Folk. By Gertrude Jekyll. Consisting of 17 sections on the Fireplace, Candlelight, the Hearth, the Kitchen, Old Furniture, Home Industries, Cottage Buildings, Itinerants, Mills, Churchyards, etc. With 277 Illustrations from Photographs and Old Prints and Drawings. New and cheaper reissue. Large thick 8vo, cloth, gilt. 12s. 6d. net.

LITTLE KNOWN ENGLAND: Rambles in the Welsh Borderland, the Rolling Uplands, the Chalk Hills, and the Eastern Counties.

By Harold Donaldson Eberlein, Author of numerous works on Architecture, Decoration and Furniture. With about 120 Illustrations, 80 from Photographs and Paintings, and 40 in the text from Drawings, Sketches, Engravings, etc. Including five Maps, 8vo, cloth, lettered. 12s. 6d. net.

TOURING ENGLAND BY ROAD AND BY-WAY

A Popular Illustrated Guide, in a new form, to the Beauties of Rural England. By Sydney R. Jones. Comprising 20 Typical Tours under Five Divisions, with General Introduction and complete Map, Introduction to each District and specially drawn simplified Route Map of each Tour, which is described in detail, with finger-post reference to features, and buildings of interest. Illustrated by 54 Drawings, including a number full-page, specially drawn by the Author, and 50 Illustrations from Photographs by the Artist and others. New and cheaper issue. Crown 8vo, cloth. 5s. net.

THE BOOK OF SPEED

With a colour Frontispiece by Brian Cook and 150 superb Illustrations in photogravure. Including: The Quest of Speed by Stephen King-Hall; The Dawn of Flight by Col. Etherton; Speed in the Air by G. De Havilland; "400 Miles an Hour!" by Flight-Lt. G. H. Stainforth; Motor Record Breaking by G. E. T. Eyston; "What It Feels Like!" by Sir Malcolm Campbell; Speed-Boats by H. Scott-Paine; Motor-Cycle Racing by James Guthrie; Speed by Rail by Cecil J. Allen; The Ocean Routes by Sir A. Rostron; Speed in Warfare by Maj.-Gen. Fuller; The Non-Stop Run, by the Driver of the "Flying Scotsman." Crown quarto, cloth, lettered, with coloured wrapper by Brian Cook. 5s. net.

The 150 fine photographs show Flying over land and sea, with close-ups of Aircraft; Motor and Motor-Cycle Racing; great Liners and Battleships; Speed-Boats, Destroyers; Trains and Locomotives; and Airships. These form a gallery of masterpieces. Technical experts give, simply, vital inforinformation; others relate actual experiences, all with first-hand accuracy and interest. It is claimed that this large book, with its wealth of reading, 150 illustrations and colour jacket, issued at the modest price of 5s. net, is *a new departure in publishing.*

GEORGIAN ENGLAND (1700-1830)

A Review of its Social Life, Arts and Industries. By Professor A. E. Richardson, F.S.A., F.R.I.B.A., Author of "The English Inn," etc. Containing sections on the Social Scene, Navy, Army, Church, Sport, Architecture, Building Crafts, the Trades, Decorative Arts, Painting, Literature, Theatres, etc. Illustrated by 200 subjects from Photographs and contemporary Prints, Engravings and Drawings, by Hogarth, Wheatley, Gainsborough, Reynolds, Rowlandson, and other artists largely unpublished. With 54 Line Text Illustrations, and a Colour Frontispiece from an unpublished aquatint by Robert Dighton. Med. 8vo, cloth, gilt. 21s. net.

TOURING LONDON

By W. Teignmouth Shore, Author of "Dinner Building," etc. With an Introduction by the Rt. Hon. John Burns, P.C. A Series of 4 Tours, covering the chief parts of Inner London, written in a bright and pleasant style, but conveying much practical and historical information. Illustrated by 28 Photographs, with Drawings and Sketches in the text by well-known artists. Also a two-colour Map of the City, and Plans. Cheaper reissue. Large crown 8vo, cloth. 2s. 6d. net.

MEDIÆVAL COSTUME AND LIFE

An Historic and Practical Review. By Dorothy Hartley. Containing 22 full-page Plates from Photographs of living Male and Female Figures in specially made Costumes from Mediæval MSS., 20 Plates in Line from the Author's Drawings of practical Construction, Detail, Sketches, etc., and 40 Plates of some 200 Reproductions from Contemporary Manuscripts of scenes of Mediæval life and work. Including full historical and descriptive text, with directions for the practical cutting out and making of many costumes illustrated. Large royal 8vo, cloth. 12s. net.

HISTORIC COSTUME

A Chronicle of Fashion in Western Europe, 1490-1790. By Francis M. Kelly and Randolph Schwabe. Containing the chief characteristics of Dress in each century. Illustrated by some hundreds of full-page and text Sketches from original sources by Randolph Schwabe of typical groups, figures and details. Including 7 Plates specially reproduced in colour, and 70 Photographic reproductions of Historic Pictures, Portraits, Scenes, etc. Second Edition revised and enlarged. Large royal 8vo, cloth, gilt, 25s. net.

A SHORT HISTORY OF COSTUME AND ARMOUR, CHIEFLY IN ENGLAND, 1066-1800

By F. M. Kelly and Randolph Schwabe, Principal of the Slade School of Fine Art. Royal 8vo, cloth, gilt. 25s. net. Or in 2 volumes:

I. THE MIDDLE AGES, 1066-1485. With Sections on Civilian Dress: "Shirts," "Shapes," Houppelandes and Burgundian Modes: Armour. Illustrated by 4 Plates in colours and gold, over 100 special Pen Drawings by Randolph Schwabe from original sources and 32 Photographic Plates of over 70 reproductions. Royal 8vo, cloth, gilt. 13s. net.

II. THE RENAISSANCE, 1485-1800. With Sections on Puff and Slashes, The Spanish Trend, "Cavalier" and French Modes, the Heyday and Decline of Powder, Armour, etc. Illustrated by 5 Plates (3 double) in colours and gold, over 100 special Pen Drawings by Randolph Schwabe from original sources, 36 Photographic Plates of 58 Reproductions. Royal 8vo, cloth, gilt. 13s. net.

THE "PEOPLE'S LIFE AND WORK" SERIES

LIFE AND WORK OF THE ENGLISH PEOPLE THROUGH THE CENTURIES

A Pictorial Record from Contemporary Sources. By Dorothy Hartley and Margaret M. Elliot, B.A. (Lond.). Each volume is devoted to a separate century and contains 32 pp. of Text and about 150 pictures on 48 full-page Plates of Household Life, Crafts and Industries, Building, Farming, Warfare, City and Country Scenes, Transport, Children, Church Life, Gardens, etc. With an Introduction on the characteristics of each period, full Descriptive Notes, Historical Chart, Analytical Index, Music, etc. Large (royal) 8vo, boards, lettered, or in portfolio with flaps 3s. net per volume; or in cloth, 3s. 6d. net per volume. Volumes I and II (Early Middle Ages), III and IV (Later Middle Ages), and V and VI (Renaissance) are also bound together in cloth, 6s. net each, and volumes I, II and III (Middle Ages), and IV, V and VI (Renaissance) are also combined in cloth at 9s. net each. A few remaining copies of volumes II and III (Later Middle Ages), and volumes IV and V (Early and Middle Renaissance), can also be obtained bound together in cloth at 5s. net each.

The Series has now been completed as follows:

I. SAXON TIMES TO 1300
II. THE FOURTEENTH CENTURY
III. THE FIFTEENTH CENTURY
IV. THE SIXTEENTH CENTURY
V. THE SEVENTEENTH CENTURY
VI. THE EIGHTEENTH CENTURY

"ESSENTIALS OF LIFE" SERIES

By Lieut.-Colonel F. S. Brereton, C.B.E. Bright, informative reviews of the Indispensable Things of Human Life. Each with 80 pages of text, and about 100 Illustrations in Line and Half-tone from Photographs, Drawings, Old Prints, etc., of Old and Modern Developments. Large crown 8vo, cloth, lettered. Cheaper Reissue. 2s. 6d. net. each

I. CLOTHING: An Account of its Types and Manufacture. Contents: Materials—Spinning—Weaving—The Sewing Machine—A Modern Factory—Furs and Rubber—Leather and Tanning—Boots—Hats—Glove-making—Dyeing and Cleaning—Pins—Needles—Buttons, etc.

II. TRAVEL: An Account of its Methods in Past and Present. Contents: Early Roads and Trading Routes—Coaching—The Steam Engine—Steamships and Railways—The Bicycle—The Petrol Engine—Air Travel—Postman—Wire or Wireless. With Illustrations of Coaches, Engines, Balloons, Aircraft, Ships, Steamers, etc.

"Each volume is illustrated with a wealth of pictures from old and modern sources. The text is written in an easy, discursive style that should popularise the books, and is yet packed with sound knowledge and fact."—*L'Atlantique.*

The Quennell Series of Books on Social Life and History

"In their volumes the authors have covered history from the Old Stone Age to the Industrial Revolution. They have approached history from a new angle and in the process have revolutionised the teaching of it. In their hands it has become a live, vivid and picturesque subject, for they have breathed new life into old bones. Their methods in narrative and illustration are now widely and generally recognised and appreciated." —*Western Mail.*

A HISTORY OF EVERYDAY THINGS IN ENGLAND, 1066-1934

Written and Illustrated by MARJORIE and C. H. B. QUENNELL. In Four Volumes. Medium 8vo. 8s. 6d. net each; also Vols. I and II, and III and IV, issued each pair bound in one volume, 16s. 6d. net.

VOL. I.—EVERYDAY THINGS IN ENGLAND, 1066-1499

With 90 Illustrations, many full-page, and 3 Plates in colour. Second Edition, revised and enlarged, with additional illustrations.

VOL. II.—EVERYDAY THINGS IN ENGLAND, 1500-1799

By MARJORIE and C. H. B. QUENNELL. With 4 Coloured Plates and 111 other Illustrations from the Author's Drawings. Second Edition, revised and enlarged, with additional Illustrations.

Issued in Parts for Schools and Class Teaching. Stiff paper covers. 3s. net each.

PART I. ENGLAND UNDER FOREIGN KINGS (1066-1199). Containing 2 Colour Plates, 5 full-page line Illustrations, and 15 in the text.

PART II. THE RISE OF PARLIAMENT (1200-1399). Containing 2 Colour Plates, 8 full-page Illustrations, and 22 in the text.

PART III. THE HUNDRED YEARS' WAR (1400-1499). Containing 1 Colour Plate, 11 full-page line Illustrations, and 13 in the text.

PART IV. THE AGE OF ADVENTURE (1500-1599). Containing 2 Colour Plates, 16 full-page line Illustrations, and 30 in the text.

PART V. THE CROWN'S BID FOR POWER (1600-1699). Containing 1 Colour Plate, 11 full-page line Illustrations, and 21 in the text.

PART VI. THE RISE OF MODERN ENGLAND (1700-1799). Containing 1 Colour Plate, 11 full-page line Illustrations, and 19 in the text.

VOL. III.—EVERYDAY THINGS IN ENGLAND, 1733-1851

THE COMING OF THE INDUSTRIAL ERA. An Account of the Transition from Traditional to Modern Life and Civilization. Written and Illustrated by MARJORIE and C. H. B. QUENNELL. Tracing the Transformation of Agriculture, the coming of Steam Power, the application of Inventions, Trends in Social Life in Town and Country, Costume, Building, etc. Illustrated by 4 Coloured Plates, 120 full-page and smaller Drawings specially prepared by the Authors, and a series of Reproductions of contemporary Engravings and Drawings. Medium 8vo, art cloth 8s. 6d. net.

VOL. IV.—EVERYDAY THINGS IN ENGLAND, 1852-1934

THE AGE OF PRODUCTION. An Account of Modern Life and Civilisation. Written and Illustrated by MARJORIE and C. H. B. QUENNELL. Treating of old and new methods regarding the Farmer and Food, Buildings, Town Planning, Slums, Schools, Furniture, Production and Distribution, Public Health, Transport, Social Life in Clothes, etc. Illustrated by 4 single and 3 double Plates in colour, 120 full-page and smaller Drawings specially prepared by the authors, and numerous Plates from Photographs and contemporary Prints. Medium 8vo, art cloth 8s. 6d. net.

"The book is, it goes without saying, very simply and clearly written with an eye to the age of the readers for whom it is primarily intended. But we should predict that as ever, more older readers will devour it joyfully, for it is a book that for almost every reader adds immensely to the interest of everyday things and everyday life"—*Country Life.*

THE QUENNELLS EVERYDAY LIFE SERIES

A Graphic and Popular Survey of the Efforts and Progress of the Human Race, now completed in 4 *volumes. Crown* 8*vo, cloth.* 5*s. net each.*

EVERYDAY LIFE IN THE OLD STONE AGE

Written and Illustrated by Marjorie and C. H. B. Quennell. Containing 128 pages, including 70 Illustrations, and a coloured Frontispiece, from the Authors' Drawings, with a Chronological Chart. Second Edition, revised.

"A small book containing much substance. . . . A vivid, simple style and sprightly humour—which last is carried even into their clever black-and-white illustrations—should give them many appreciative readers. A most attractive little book."—*The Morning Post.*

EVERYDAY LIFE IN THE NEW STONE, BRONZE AND EARLY IRON AGES

Written and Illustrated by Marjorie and C. H. B. Quennell. Containing 144 pages, with 90 original Illustrations from the Authors' Drawings, of Household Life, Agriculture, Pottery, Weapons, Ornaments, etc., including 2 Plates in colour, a marked Map, and a Chronological Chart. Second Edition, revised.

The above two works may now be obtained bound in one handy volume as described below:

EVERYDAY LIFE IN PREHISTORIC TIMES

Containing 272 pages, 3 Plates in colour and 2 in monochrome, with 160 Illustrations from the Authors' Pen-and-Ink Drawings, two Chronological Charts and a Comparative Map. The Old Stone Age Section has an account of the Rhodesian Skull and Nebraskan Tooth, with 2 additional Illustrations. Crown 8vo, cloth, lettered. 10s. net.

EVERYDAY LIFE IN ROMAN BRITAIN

Written and Illustrated by Marjorie and C. H. B. Quennell. Containing 128 pages, with over 100 original Illustrations from the Authors' Pen Drawings, of Cities and Camps, Villas, Ships, Chariots, Monuments, Costume, Military Life, Household Objects, Pottery, etc. Including 3 Colour Plates, Chart, and Map of Roads.

EVERYDAY LIFE IN SAXON, VIKING AND NORMAN TIMES

Written and Illustrated by Marjorie and C. H. B. Quennell. Containing 128 pages, with over 100 original Illustrations from the Authors' Pen and Pencil Drawings of Ships, Cooking, Metalwork, Caskets, Crosses, Buildings, Pottery, and Illuminated MSS., including 2 coloured Plates, Historical Chart, etc. Crown 8vo, cloth. 5s. net.

"It is a period which gives scope for interesting writing and delightful illustrations. The authors have, as before, profited to the full by their opportunities. Altogether this is an agreeable as well as a valuable book, and one can say of the authors what Asser said of Alfred. They are 'affable and pleasant to all, and curiously eager to investigate things unknown.'"—*The Times.*

ENGLAND IN TUDOR TIMES

An Account of its Social Life and Industries. By L. F. Salzman, M.A., F.S.A., Author of "English Industries of the Middle Ages," etc. A remarkable survey of a great period in England's Social history. Containing chapters on The Spirit of the Tudor Age—Life in the Country—Life in the Town—Life in the Home—The Church—Adventure on Land and Sea. With 138 pages of text, 64 full-page Illustrations and plentiful illustrations in the text from Drawings, Engravings, etc. Cheaper reissue. Demy 8vo, cloth. 5s. net.

A New Fascinating Series of Classical Social Life. Uniform with the Authors "Everyday Things in England"

"The Quennell books are likely to outlast some of the most imposing institutions of the post-war world. A book which is written with great scholarship and surprising lucidity. To speak in superlatives of this series is only justice, for seldom is there found such a unity between publisher, author, and illustrator as the Batsford books display."—*G. K.'s Weekly.*

EVERYDAY THINGS IN ANCIENT GREECE (HOMERIC—ARCHAIC—CLASSICAL)

An "Omnibus" Volume of the three following works. Written and Illustrated by MARJORIE and C. H. B. QUENNELL. A full review of Social Life and the Arts. Containing 3 coloured Plates, some 238 full-page and smaller Illustrations from Drawings in Pen-and-Ink, Pencil, and Wash and 20 from Photographs. Large thick 8vo. 21s. net.

VOL. I. EVERYDAY THINGS IN HOMERIC GREECE

Written and Illustrated by MARJORIE and C. H. B. QUENNELL, Authors of "The Everyday Life Series," etc. Presenting a vivid picture based on the Social Life in the Iliad and Odyssey, etc. Illustrated by about 70 full-page and smaller Drawings by the Authors, after early Vase Paintings and their own restorations. With Colour Frontispiece, Photographic Illustrations, Map, etc. Large 8vo, decoratively bound. 7s. 6d. net.

VOL. II. EVERYDAY THINGS IN ARCHAIC GREECE

Written and Illustrated by MARJORIE and C. H. B. QUENNELL. A Graphic Account of Social Life from the close of the Trojan War to the Persian Struggle, treating of Herodotus and his History, the Temple and the House, Life inside the House, and Life outside the House. Illustrated by 85 full-page and smaller Drawings by the Authors, specially prepared for the book. With a coloured Frontispiece, a number of Photographic Illustrations, Map, etc. Large 8vo, decoratively bound, cloth, lettered. 7s. 6d. net.

VOL. III. EVERYDAY THINGS IN CLASSICAL GREECE

Written and Illustrated by MARJORIE and C. H. B. QUENNELL. A vivid picture of Social Life in the Golden Age of Pericles, Socrates, Phidias, Plato, and the building of the Parthenon, 480-404 B.C. With Sections on Architecture; the Town and its Planning; Town Houses and Everyday Life; Sea Fights and Land Battles, etc. Illustrated by 83 full-page and smaller Pen-and-Ink or Wash Drawings specially made by the Authors. With coloured Frontispiece, Series of Photographic Illustrations, Historical Chart, Map, etc. Large 8vo, cloth, lettered. 8s. net.

If ordered at one time the three volumes of this series are priced at 22s. net.

THE ARCHITECTURAL WORK OF SIR BANISTER FLETCHER, M. Arch., PP.R.I.B.A., F.S.A.

A Monograph Edited with Introductory and Descriptive Text, including a short Account of his Life and Activities. By W. HANNEFORD SMITH, Hon. A.R.I.B.A., F.R.S.E., Assoc. Inst. C.E. With numerous Plates of Sketches and Drawings of Historic Buildings at home and abroad, together with Photographs and Drawings of Town and Country Houses, Banks, Business Premises, Schools, Town Halls, Memorials, Gates, Furniture, etc., designed by Sir Banister. Quarto, cloth, fully gilt, gilt top. £2 2s. net. Edition limited to 500 copies, of which 400 are for sale.

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD

For the Student, Craftsman, and Amateur. By Sir BANISTER FLETCHER, PP.R.I.B.A. Ninth Edition, completely rewritten. Containing over 1000 pages, with about 3500 Illustrations (1560 recently added and nearly 2000 reproduced larger for this Edition), from Photographs and Drawings of Buildings of all Countries and Times. Royal 8vo, cloth, gilt. £2 2s. net.

A SHORT CRITICAL HISTORY OF ARCHITECTURE

By H. Heathcote Statham, F.R.I.B.A. Second Edition, revised and enlarged by G. Maxwell Aylwin, F.R.I.B.A. Containing 600 pages and 750 Illustrations from Photographs, Drawings, Plans, Prints, etc., with Chronological Charts and Glossary. Demy 8vo, cloth, gilt. 16s. net.

Also supplied in 3 parts, cloth, gilt. 6s. net each.

i. ARCHITECTURE OF ANTIQUITY AND THE CLASSIC AGES
ii. BYZANTINE, ROMANESQUE AND SARACENIC STYLES
iii. THE MIDDLE AGES AND THE RENAISSANCE TO MODERN TIMES

Each part contains about 200 pages, with 250 full-page and smaller Illustrations, and is complete with Prefaces, Charts, Glossary and Indexes.

"Within the limits of its size and price it is the most valuable handbook that has appeared in English for those who wish to understand the architecture of the past." —*The Architect.*

THE STORY OF ARCHITECTURE

From the Earliest Ages to the Present Day. By P. Leslie Waterhouse, F.R.I.B.A. With numerous Illustrations of the great buildings of all time from Photographs and Drawings, and many Diagrams in the text. F'Cap 8vo, boards, lettered. 6s. net.

THE STORY OF ARCHITECTURE IN ENGLAND

By Walter H. Godfrey, F.S.A., F.R.I.B.A. A popular illustrated account, in which the aims and methods of Architectural Design are simply explained, and linked up with the social life of the time. In Two Parts: I. Early and Mediæval, to 1500, chiefly Churches; II. Renaissance, 1500-1800, chiefly Houses. Demy 8vo, cloth. 6s. 6d. net per part; or the two volumes bound in one, 12s. 6d. net.

I. PRE-REFORMATION, THE PERIOD OF CHURCH BUILDING
Illustrated by 133 full-page and smaller Photographs and Drawings. Large crown 8vo, cloth. 6s. 6d. net.

II. RENAISSANCE, THE PERIOD OF HOUSE BUILDING
Illustrated by 150 full-page and smaller photographs and drawings. Large crown 8vo, cloth, 6s. 6d. net.

NEW EDITION, REVISED AND ENLARGED, NOW READY OF THIS GREAT STANDARD WORK

THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD

Illustrated in a Series of Photographs and Measured Drawings of Country Houses, Manor Houses and Other Buildings. By Thomas Garner and Arthur Stratton, F.R.I.B.A. Second Edition, Revised and Enlarged, comprising 210 Plates, mostly full-page, finely reproduced in Collotype, and 250 pages of Historical and Descriptive Text, including 462 Illustrations of Additional Views, Plans, Details, etc., from photographs and drawings, making a total of over 800 Illustrations in all. In two volumes, small folio, buckram, gilt. £9 9s. net the set. (The volumes cannot be obtained separately *but can be purchased by instalments.*)

ANCIENT ARCHITECTURE, PREHISTORIC, EGYPTIAN, WEST ASIAN, GREEK & ROMAN

A Chronicle in Verse, by H. Chester Jones, M.A., F.S.A. Comprising also an outline history of Architecture, brief Prose Introductions to each Section, and a full Glossary of Terms, etc. Illustrated by numerous large Charts and Compositions, and many Drawings and Plans of Buildings by the Author. Including a photogravure portrait and appreciative Forewords by Sir Edwin Lutyens, R.A., Dr. Haden Guest, M.P., and others. Large 8vo, cloth, gilt. 15s. net.

BATSFORD'S "HISTORICAL ARCHITECTURE LIBRARY"

of Standard Textbooks on Classic and Renaissance Architecture

BYZANTINE ARCHITECTURE AND DECORATION

By J. Arnott Hamilton, M.A., author of "The Churches of Palermo," etc. A careful, scholarly and thorough account of the development and character of constructional methods and decoration, and types of extant buildings in Constantinople, Greece, the Balkans, Cyprus, Armenia, Italy, etc. With coloured frontispiece and 120 Photographic Illustrations of exteriors and interiors, Reconstructions, Constructional Diagrams, Carving, Details, etc., and numerous Line Plans, Measured Drawings, and Sketches in the text. Medium 8vo, cloth, gilt. 18s. net.

"Dr. Hamilton deserves our gratitude for having brought into reasonable compass a mass of erudition for which the student has hitherto had to make long and weary search. Nothing like it has been available in English before."—*Church Times*.

ANDERSON AND SPIERS' "ARCHITECTURE OF GREECE AND ROME"

Now reissued in two volumes, obtainable separately, revised and much enlarged. Small Royal 8vo, cloth, gilt. 21s. net each volume, or £2 the two.

I. ARCHITECTURE OF ANCIENT GREECE. Rewritten, Remodelled and much enlarged by William Bell Dinsmoor, Professor of Architecture at Columbia University, New York, and the American Academy at Athens. With over 200 Illustrations in Collotype, half-tone and line.

II. ARCHITECTURE OF ANCIENT ROME. Revised and Rewritten by Thomas Ashby, LL.D., Late Director of the British School at Rome. With about 200 Illustrations in half-tone and line.

ARCHITECTURE OF THE RENAISSANCE IN ITALY

By William J. Anderson, A.R.I.B.A. Revised and Enlarged, with an additional Chapter on Baroque and Later work, by Arthur Stratton, F.S.A., F.R.I.B.A. With 80 Plates, including 16 in Collotype, and 120 Illustrations in the text. Small Royal 8vo, cloth, gilt. 21s. net.

ARCHITECTURE OF THE RENAISSANCE IN FRANCE

By W. H. Ward, M.A., F.R.I.B.A. Revised and Enlarged by Sir John W. Simpson, K.B.E., PP.R.I.B.A. In two volumes, obtainable separately. Small Royal 8vo, cloth, gilt. 21s. net, each volume, or £2 for the two.

IV. THE EARLY RENAISSANCE (1495-1640). With 259 Illustrations.

V. THE LATER RENAISSANCE (1640-1830). With 214 Illustrations.

RENAISSANCE PALACES OF NORTHERN ITALY

(With some Buildings of Earlier Periods). A General Review from the XIIIth to the XVIIth Centuries. Revised and Edited by Professor Dr. Albrecht Haupt. A Condensed Edition in 3 vols. of this Great Standard work, each containing 160 full-page Plates, reproduced in Collotype from specially taken Photographs or from Measured Drawings expressly prepared. With full historical and descriptive text. Vol. I., TUSCANY, Florence, Pisa, Siena, Montepulciano, Lucca, Pistoia, etc.; Vol. II., VENICE, including also Verona, Mantua, Vicenza, and Padua; Vol. III., GENOA, including also Bologna, Ferrara, Modena, Milan, Turin, Pavia, Bergamo, Brescia, etc. Small folio, cloth, lettered, £2 15s. net each volume, or the set of 3 for £7 10s. net.

"One of the most welcome publications which has issued from the House of Batsford. Their convenient size and excellent quality will appeal to those who are probably deterred by the cost and large size of many fine architectural works. They will be a source of continued delight and interest."—*The Builder*.

A NEW AND IMPORTANT SERIES OF SCHOOL WALL CHARTS

In Two Series now ready, consisting of 25 large lithographed Plates, 30in. by 20in. Price, Complete 25s. net on stout paper; or £3 2s. 0d. net mounted on linen, with bound edges. Single diagrams, 1s. 4d. net each; or mounted, 2s. 10d. net each. Introductory Handbook to each Series, 1s. 6d. net each, stiff paper covers, 2s. 6d. net each, cloth, lettered.

THE STYLES OF ENGLISH ARCHITECTURE

A Series of Comparative Wall or Lecture Diagrams. For Schools, Teachers, Students, etc. By Arthur Stratton, F.S.A., F.R.I.B.A. Series I: The Middle Ages (Saxon Times to the Start of the Tudor Period). Consisting of 13 large double crown Plates, 20in. by 30in. clearly lithographed from the Author's specially prepared Drawings. 13s. net paper, 32s. net mounted.

Series II: The Renaissance (Tudor, Elizabethan, Stuart, and Georgian Periods). Comprising 12 large diagrams, as in Series I. 12s. net paper, 30s. net mounted.

The 32 pp. Introductory Handbooks contain reduced reproductions of all the Plates with all their sources, and an outline account of each style with numerous further Illustrations. The first Handbook on the Middle Ages is in its second edition, revised, with additional illustrations. Paper covers 1s. 6d. net; cloth 2s. 6d. net each.

ELEMENTS OF FORM AND DESIGN IN CLASSIC ARCHITECTURE

Shown in Exterior and Interior Motives collated from Fine Buildings of all Times. By Arthur Stratton, F.S.A., F.R.I.B.A. Presenting in 80 full-page Plates about 600 motives of Façades, Loggias, Halls, Staircases, etc. Including a Series of 16 Plates of Classic and Renaissance Compositions and Designs. With Introduction, Analytical Account to each Section. Descriptive Notes, and Foreword by Prof. A. E. Richardson, F.S.A., F.R.I.B.A. 4to, cloth, gilt, 28s. net.

THE ORDERS OF ARCHITECTURE

Greek, Roman, and Renaissance; with Examples of their historic Application in Italian, French, English, and American Colonial. By Arthur Stratton, F.S.A. With an Introduction by A. Trystan Edwards, A.R.I.B.A. Illustrated in a Series of 80 full-page Plates from Drawings, mostly specially prepared, including a complete series of Vignola's Orders, and rendered examples of French, Italian, and English buildings. With full historical and practical notes and numerous Text Illustrations. 4to, cloth, gilt, or in portfolio, 21s. net; or in 3 parts: CLASSIC, ITALIAN and APPLICATIONS, cloth 8s. net each.

THE ORDERS OF ARCHITECTURE

By R. Phené Spiers, F.S.A., F.R.I.B.A. A collection of typical Examples of the Greek, Roman and Italian Orders selected from Normand's "Parallels" and other Authorities, with Notes on Origin and Development and descriptions of the Plates, Revised Bibliography, etc. Fifth Edition, revised and enlarged, containing 27 full-page Plates. Large 4to, half-cloth. 12s. 6d. net.

"An indispensable possession to all students of architecture."—*The Architect.*

DESIGN AND MEDIEVAL ARCHITECTURE

By Helen Rosenau, Ph.D., Hamburg. A study of Orientation, Planning and Design. The medieval architect and his design. With 17 Illustrations from Photographs of contemporary architectural drawings and designs, interiors and details of cathedrals, etc. in Europe and England. A concise and able thesis incorporating the results of much close research. Large 8vo, paper covers. 2s. 6d. net.

THE GROWTH OF THE ENGLISH HOUSE

A short History of its Design and Development from 1100 to 1800 A.D. By J. Alfred Gotch, F.S.A., PP.R.I.B.A. Containing 300 pages, with over 150 Illustrations from Photographs, and many pictures in the text from Measured Drawings, Sketches, Plans, and Old Prints. Second Edition, revised and enlarged. Large crown 8vo, cloth, gilt. 12s. 6d. net.

THE SMALLER ENGLISH HOUSE FROM THE RESTORATION TO THE VICTORIAN ERA, 1660-1840

By A. E. Richardson, F.S.A., F.R.I.B.A., and Harold Donaldson Eberlein, B.A. Treating of the Characteristics and Periods of Style; the Evolution of Plan; Materials and Craftsmanship: Roofing, Windows, Ironwork, Fireplaces, Staircases, Wall Treatment, Ceilings. With over 200 Illustrations, many full-page, from Photographs and Drawings. Demy 4to, cloth, gilt. Cheaper reissue, 15s. net.

ENGLISH GOTHIC CHURCHES

The Story of their Architecture. By Charles W. Budden, M.A. A simple informative account of the Planning, Design, and Details of Parish Churches, Cathedrals, etc., 1066-1500, including Chapters on Local Building, Towers, Spires, Ornaments, etc. Illustrated by 53 Plans and Line Diagrams, and 40 Photographic Plates of 80 Views and Details, including a County List of the chief Churches worth seeing. Crown 8vo, cloth, cheaper reissue, 5s. net.

THE "COUNTY CHURCH" SERIES

Edited by the Rev. J. C. Cox, LL.D., F.S.A. Twelve volumes, each containing numerous Plates from Photographs, and Illustrations from Drawings in the text. F'Cap 8vo, cloth, gilt. 2s. 6d. net per volume.

CAMBRIDGESHIRE AND THE ISLE OF ELY. By C. H. Evelyn-White, F.S.A.
CORNWALL. By J. C. Cox, LL.D., F.S.A.
CUMBERLAND AND WESTMORLAND. By J. C. Cox, LL.D., F.S.A.
ISLE OF WIGHT. By J. C. Cox, LL.D., F.S.A.
KENT (2 Vols. sold separately). By F. Grayling.
NORFOLK (2 Vols.). Second Edition, revised and extended. By J. C. Cox, LL.D., F.S.A. (*Now out of print.*)
NOTTINGHAMSHIRE. By J. C. Cox, LL.D., F.S.A.
SURREY. By J. E. Morris, B.A.
SUFFOLK (2 Vols. sold separately). By T. H. Bryant.

OLD CROSSES AND LYCHGATES

A Study of their Design and Craftsmanship. By Aymer Vallance, M.A., F.S.A. With over 200 fine Illustrations from specially taken Photographs, Old Prints, and Drawings. Crown 4to, art linen. Cheaper reissue, 12s. 6d. net.

ENGLISH CHURCH WOODWORK AND FURNITURE

A Study in Craftsmanship from A.D. 1250-1550. By F. E. Howard and F. H. Crossley, F.S.A. Illustrating, in over 480 examples from Photographs, the Development of Screens, Stalls, Benches, Font-Covers, Roofs, Doors, Porches, etc., with details of the Carved and Painted Decoration, etc., etc. Second and cheaper Edition, revised, with a new series of 16 Collotype Plates. Crown 4to, cloth, gilt. 25s. net.

"As a treasury of examples, a large proportion of them almost unknown, and as a compendium of information and research, it is a possession of special interest and value. . . ."—*The Times Literary Supplement.*

ENGLISH CHURCH FITTINGS AND FURNITURE

By the Rev. J. C. Cox, LL.D., F.S.A. A Popular Survey, treating of Churchyards, Bells, Fonts and Covers, Pulpits, Lecterns, Screens, Chained Books, Stained Glass, Organs, Plate and other features of interest. With upwards of 250 Illustrations from Photographs and Drawings. 8vo, cloth, gilt. New and cheaper reissue. 12s. 6d. net.

ENGLISH CHURCH MONUMENTS, A.D. 1150-1550

By F. H. Crossley F.S.A. A survey of the work of the old English craftsmen in stone, marble, and alabaster. Containing over 250 pages, with upwards of 350 Illustrations, from special Photographs and Drawings. Crown 4to, cloth, gilt. Cheaper reissue. 21s. net.

ANCIENT CHURCH CHESTS AND CHAIRS IN THE HOME COUNTIES ROUND GREATER LONDON

With some Reference to their Surroundings. By Fred Roe, R.I., R.B.C. With a Foreword by C. Reginald Grundy. A survey of the finest of these survivals of ancient craftsmanship by the leading authority on the subject. With 95 Illustrations, many full-page, from Drawings by the Author and from Photographs, and a number of Line Illustrations in the text. Cheaper reissue. Demy 4to, cloth, gilt. 12s. 6d. net.

EARLY CHURCH ART IN NORTHERN EUROPE

With special Reference to Timber Construction and Decoration. By Professor Josef Strzygowski, Author of "Origin of Christian Church Art," etc. Dealing with Pre-Romanesque Art of the Croatians; Wooden Architecture in Eastern Europe; Half-Timber Churches in Western Europe; The Mast Churches of Norway; Royal Tombs in Scandinavia. With 190 Illustrations. Royal 8vo, cloth, gilt. 21s. net.

"Present-day writers on architecture cannot be said to be exactly exciting; but Prof. Strzygowski is the exception. For vigour and vehemence he is unsurpassed. A remarkable book, with very much to study in it, if not always to convince."—The Dean of Winchester in *The Sunday Times*.

ENGLISH RENAISSANCE WOODWORK, 1660-1730

A Selection of the finest examples, monumental and domestic, chiefly of the Period of Sir Christopher Wren. By Thomas J. Beveridge. A Series of 80 fine Plates from the Author's measured drawings, specially prepared and fully detailed, including Monographs on St. Paul's Choir Stalls, Hampton Court, Oxford and Cambridge Colleges, London City Churches, etc. Including a series of Collotype Plates from pencil drawings, and illustrated descriptive text. Large Folio, half-bound, £3 net (originally published at £6 6s. net).

ENGLISH LEADWORK: ITS ART AND HISTORY

A Book for Architects, Antiquaries, Craftsmen, and Owners and Lovers of Gardens. By Sir Lawrence Weaver, F.S.A. Containing 280 pages, with 441 Illustrations from Photographs and Drawings. Large 4to, art linen, gilt. 30s. net.

ENGLISH INTERIORS FROM SMALLER HOUSES OF THE XVIIth TO XIXth CENTURIES, 1660-1820

By M. Jourdain. Illustrating the simpler type of Design during the Stuart, Georgian, and Regency Periods. Containing 200 pages, and 100 Plates, comprising 200 Illustrations, from Photographs and Measured Drawings of Interiors, Chimney-pieces, Staircases, Doors, Ceilings, Panelling, Metalwork, Carving, etc., from minor Country and Town Houses. With Introduction and Historical Notes. Cheaper reissue. Large 4to, cloth, gilt. 15s. net.

OLD ENGLISH FURNITURE FOR THE SMALL COLLECTOR

Its History, Types and Surroundings from Mediæval to Early Victorian Times. By J. P. Blake and A. E. Reveirs-Hopkins. Containing 150 pages with about 130 Illustrations from Photographs, Old Prints and Pictures, Original Designs, Ornaments, etc. The book is planned as the first systematic and comprehensive guide to the simpler types of old furniture within the scope of the collector of average means. Med. 8vo. 12s. 6d. net.

OLD ENGLISH FURNITURE: THE OAK PERIOD, 1550-1630

Its Characteristics, Features, and Detail from Tudor Times to the Regency. For the use of Collectors, Designers, Students, and Others. By J. T. Garside. Containing 30 Plates reproduced from the Author's specially prepared Drawings illustrating about 400 details of Table Legs; Bedposts; Corbels; Friezes; Capitals; Panels; Inlay Motives; Metal Fittings, etc. Including also Drawings of type-pieces of the period and 20 Photographic Illustrations. With an Historical Introduction, etc. Cheaper reissue 8vo, cloth, gilt. 7s. 6d. net.

FRENCH FURNITURE AND DECORATION OF THE LOUIS XIV AND REGENCY STYLES

A Pictorial review of their chief Types and Features in the Late XVIIth and early XVIIIth Centuries. By Corrado Ricci. Comprising 414 Illustrations, mostly from Photographs of various types of Interiors, Galleries, Halls, with characteristic specimens of Chairs, Tables, Bureaux, Settees, Cabinets, Beds, Mirrors, Stools, etc. With brief Introductory Text, illustrated by reproductions of Designs, by Lepautre, Berain, Marot, Watteau and others. 4to, cloth, gilt. 38s. net.

OLD SILVER OF EUROPE AND AMERICA

From Early Times to the XIXth Century. By E. Alfred Jones. A Survey of the Old Silver of England, America, Austria, Belgium, Canada, Czecho-Slovakia, Denmark, France, Germany, Holland, Hungary, Ireland, Italy, Norway, Poland, Portugal, Russia, Scotland, Spain, Sweden, Switzerland, etc. With a Chapter on Spurious Plate and 96 Photogravure Plates, comprising Illustrations of 537 subjects. Cheaper reissue. Crown 4to, art canvas, lettered in silver. 18s. net.

EIGHTEENTH-CENTURY ARCHITECTURE IN SOUTH AFRICA

By Professor G. E. Pearse, F.R.I.B.A., Witwatersrand University, Johannesburg. With 130 Collotype Plates, from Photographs and specially prepared Measured Drawings of Country and Town Buildings and their Features, showing Views, Elevations, Plans, Interiors, Carving, Gardens, etc. With full Text, illustrated by Sketches, Engravings, etc. *Large 4to, buckram, gilt. £2 10s. net. Edition strictly limited to 500 copies. The subscription price may be raised as the small number becomes nearly exhausted.*

A TOUR THRO' LONDON ABOUT THE YEAR 1725

From "A Tour Thro' the Whole Island of Great Britain." Containing a description of the City of London, taking in the City of Westminster, Borough of Southwark and Parts of Middlesex. By Daniel Defoe. Reprinted from the Original Edition (1724-1726). Edited and Annotated by Sir Mayson Beeton, K.B.E., M.A., and E. Beresford Chancellor, M.A., F.S.A. Illustrated by 6 Maps and 56 full-page Plates, 16 in Photogravure and the rest Collotype, representing some 80 varied subjects, from contemporary Prints, etc. Small folio, antique panelled, calf, gilt, gilt top. £11 11s. net; or in cloth, gilt, antique style, £8 8s. net.

Edition limited to 350 copies, of which but few remain for sale.

THE FOUR VOLUMES OF

BATSFORD'S LIBRARY OF DECORATIVE ART

form an attractive Series of remarkable scope and completeness. It reviews the Development of English Decoration and Furniture during the three Renaissance Centuries, XVI, XVII, and XVIII (1500-1820). Each volume has an extensive series of Plates, and is a complete guide to the work of its Period. The volumes are remarkable for the beauty and number of their illustrations, the simplicity and clearness of their arrangement, and their moderate prices. The complete series is published at prices amounting to £10, but is supplied for the present at the special price of £9 net.

"These handsome volumes with their extremely fine and copious illustrations provide a full survey of English Furniture and Decoration."—*The Times*.

VOL. I. DECORATION AND FURNITURE IN ENGLAND DURING THE EARLY RENAISSANCE, 1500-1660

An Account of their Development and Characteristic Forms during the Tudor, Elizabethan and Jacobean Periods, by M. Jourdain. Containing about 300 pages, and over 200 full-page Plates (with Coloured Frontispiece and some in photogravure), including over 400 Illustrations, from specially made Photographs and Measured Drawings, and from Engravings. Folio (size 14 x 10½ in.), cloth, gilt. £2 10s. net.

VOL. II. FURNITURE IN ENGLAND FROM 1660 to 1760

By Francis Lenygon. A Survey of the Development of its Chief Types. Containing 300 pages with over 400 Illustrations, from special Photographs, together with 5 in colour. Second Edition, revised with many new Illustrations. Folio (14 in. x 10½ in.), cloth, gilt. £2 10s. net.

VOL. III. DECORATION IN ENGLAND FROM 1640 to 1770

By Francis Lenygon. A Review of its Development and Features. Containing 300 pages with over 350 Illustrations, of which 133 are full-page, from special Photographs, and 4 in colour. Second Edition, Revised and Enlarged. Folio (14 in. x 10½ in.), cloth, gilt. £2 10s. net.

VOL. IV. DECORATION AND FURNITURE IN ENGLAND DURING THE LATER XVIIIth CENTURY, 1760-1820

An Account of their Development and Characteristic Forms, by M. Jourdain. Containing about 300 pages, with over 180 full-page Plates (a selection in Collotype), including over 400 Illustrations, from specially made Photographs and Measured Drawings, and from Engravings. Folio (size 14 x 10½ in.), cloth, gilt. £2 10s. net.

HISTORIC INTERIORS IN COLOUR

Illustrated in a Series of 80 full-page Plates, reproduced in facsimile from Water-colours by well-known artists of Rooms of the later XVIIth to the early XIXth Centuries, in Baroque, Rococo, Louis XVI, and Empire Styles, in various Castles and private Houses in Germany, Austria, and France. Comprising Salons, Dining-rooms, Ante-rooms, Music Rooms, Cabinets, Bedrooms, Libraries, etc. With brief Text by A. Feulner. 4to, cloth, gilt. 40s. net.

A limited Edition of the first work on a fine, unknown Craft.

DOMESTIC UTENSILS OF WOOD

From the XVIth to the Mid-XIXth Century in England and on the Continent. By Owen Evan-Thomas. Illustrated by 70 full-page Plates from specially arranged Photographs of 1000 subjects in the Author's personal collection. Including full Introductory, Historical and Descriptive Text. Large 4to, cloth, gilt. 21s. net.

CHILDREN'S TOYS OF BYGONE DAYS

A History of Playthings of all Peoples from Prehistoric Times to the XIXth Century. By Karl Gröber. English Version by Philip Hereford. A beautifully produced survey, with a frontispiece and 11 Plates in colour, and 306 photographic illustrations of Dolls, Dolls-houses, Mechanical Toys, Carts, Ships, Tin Soldiers, etc., etc., of every country and period from the earliest times. With 66 pages of historical and descriptive text. 4to, canvas, gilt, with decorative wrapper. New and cheaper edition, 12s. 6d. net.

"Its abundance of illustrations is wonderful. Many of them are in colour, and all are reproduced in a fashion which does the publishers credit. The text is as interesting as the pictures. We can heartily recommend this book to the public. No one who buys it will be disappointed."—*The Daily Mail.*

An Attractive Account of a famous XVIIIth Century Craftsman. Dedicated by gracious permission to Her Majesty Queen Mary.
A sumptuous Illustrated Monograph. Edition limited to 250 copies.

PAUL DE LAMERIE, Citizen and Goldsmith of London

A Study of his life and work, 1688-1751 A.D. By Philip A. S. Phillips, author of "John Obrisset: Craftsman in Horn." Published under the Patronage of the Worshipful Company of Goldsmiths of the City of London. The first comprehensive account of this fine craftsman, the result of many year's intensive research. Containing 130 pages of letterpress, and 88 fine collotype plates illustrating a chronological series of 164 of the master's finest pieces from private and public collections. Folio, buckram, gilt, gilt top. Available to subscribers at the special price of £5 5s. net. The limited edition will shortly be exhausted, and the work will not be reprinted, and will undoubtedly rise in price.

JOHN OBRISSET

Huguenot, Carver, Medallist, Horn and Tortoise-shell Worker, and Snuff-box Maker. With examples of his Works dated 1705-1728. By Philip A. S. Phillips. Containing Text on the Records of the Obrisset family, Writings on his Craftsmanship, and Notes. With 104 Illustrations on 40 Plates, finely reproduced in Collotype, of Horn and Tortoise-shell Tobacco-boxes, Medals, Plaques in different Materials, Medallions, etc. Edition limited to 250 numbered copies, of which 210 are for sale. 4to, canvas, gilt, gilt top. £3 3s. net.

A HISTORY OF ENGLISH WALLPAPER

From the earliest Period to 1914. By A. V. Sugden and J. L. Edmondson. Comprising 270 pages on Wallpapers' ancestry—Early Wallpapers—Eighteenth Century Developments—Famous Pioneers—Chinese Papers and English Imitations—Late Georgian Achievements—The Coming of Machinery—How Wallpaper "found itself"—The Coming of William Morris—Developments of Taste and Technique—Mill Records. With 70 Plates in colour and 190 Illustrations in half-tone. Large 4to, handsome art buckram, gilt, boxed. £3 3s. net.

OLD AND CURIOUS PLAYING CARDS

Their History and Types from many Countries and Periods. By H. T. Morley, B.Sc. (Arch.), F.R.Hist.S. With a Foreword by Sidney Lambert. Past-Master of the Company of Makers of Playing Cards. Containing Chapters on History, Asiatic, European and English Cards (including Caricature, Astrology, Heraldry, etc.), Musical Cards, Games, etc. With over 330 Illustrations, many in colour. Crown 4to, canvas, lettered, cloth sides. 21s. net; or handsomely bound in leather, 30s. net.

BATSFORD'S COLLECTORS' LIBRARY

A Series of Handbooks written by experts, providing information of practical value to Connoisseurs, Collectors, Designers, and Students. Each volume forms an ideal introduction to its subject, and is fully illustrated by Reproductions in Colour and from Photographs. The following volumes are still available. 8vo, cloth, gilt, price 6s. net each.

OLD ENGLISH FURNITURE. By F. FENN and B. WYLLIE. With 94 Illustrations. *New Impression.*
OLD PEWTER. By Malcolm Bell. With 106 Illustrations.
SHEFFIELD PLATE. By BERTIE WYLLIE. With 121 Illustrations.
FRENCH FURNITURE. By ANDRÉ SAGLIO. With 59 Illustrations.
DUTCH POTTERY AND PORCELAIN. By W. P. KNOWLES. With 54 Illustrations.
PORCELAIN. By WILLIAM BURTON. With over 50 full-page Plates illustrating 87 fine examples of the Porcelain of Various Countries and Periods.

OLD PEWTER: ITS MAKERS AND MARKS

A Guide for Collectors, Connoisseurs, and Antiquaries. By HOWARD HERSCHEL COTTERELL, First Vice-President of the Society of Pewter Collectors. Containing about 500 pages, with 64 Plates of 200 Specimens of British Pewter, dated and described, and a List of 5000 to 6000 Pewterers, with Illustrations of their Touches and Secondary Marks, Facsimile Reproductions of existing Touch-Plates, and Text Illustrations. Cheaper reissue. Demy 4to, cloth, gilt. £3 3s. net.

AN ILLUSTRATED HISTORY OF ENGLISH PLATE

Ecclesiastical and Secular, illustrating the Development of Silver and Gold Work of the British Isles from the earliest known examples to the latest of the Georgian Period. By SIR CHARLES JAMES JACKSON, F.S.A. With a Coloured Frontispiece, 76 Plates finely executed in Photogravure, and 1500 other Illustrations, chiefly from Photographs. Two volumes, small folio, bound in half-morocco. £10 10s. net.

A HISTORY OF BRITISH WATER-COLOUR PAINTING

By H. M. CUNDALL, F.S.A. With a Foreword by Sir H. HUGHES-STANTON, P.R.W.S. A New and Cheaper Edition, revised and enlarged, of this important standard work, with 64 full-page Illustrations in colour, and a full biographical list, arranged alphabetically, of the principal English Water-colourists. Large Medium 8vo, cloth, 15s. net.

THE DECORATIVE ARTS IN ENGLAND, 1660-1780

By H. H. MULLINER, with an Introduction by J. STARKIE GARDNER. A Series of 110 full-page Plates illustrating 256 Specimens of Furniture, Lacquering, Marquetry, Chandeliers, Clocks, Silver, Enamels, Locks, Ormolu Vases, Tapestry, Needlework, Bookbindings. With brief Historical Introductions and full descriptions. Folio, half-parchment, gilt £3 10s. net.

ENGLISH PLASTERWORK OF THE RENAISSANCE

A Review of its Design during the Period from 1500 to 1800. By M. JOURDAIN. Comprising over 100 full-page Plates of Elizabethan, Stuart, Georgian, and Adam ceilings, friezes, overmantels, panels, ornament, detail, etc., from specially taken Photographs and from Measured Drawings and Sketches. With an Illustrated Historical Survey on Foreign Influences and the Evolution of Design, Work and Names of Craftsmen, etc. New and cheaper reissue. Demy 4to, cloth. 15s. net.

THE BURLINGTON MAGAZINE MONOGRAPHS

Issued by the Publishers jointly with The Burlington Magazine

MONOGRAPH NO. I—CHINESE ART (*Out of print*)

MONOGRAPH NO. II—SPANISH ART

An Introductory Review of Architecture, Painting, Sculpture, Textiles, Ceramics, Woodwork, Metalwork, by Royall Tyler, Sir Charles Holmes and H. Isherwood Kay, Geoffrey Webb, A. F. Kendrick, B. Rackham and A. van de Put, Bernard Bevan, and P. de Artinano, respectively. With a General Introduction by R. R. Tatlock, late Editor of *The Burlington Magazine*. Illustrated by 120 large scale reproductions of Paintings, Decorative Art, Buildings, etc., including 9 Plates in full colour, comprising 280 pictures in all. With Maps, Bibliography, etc. Royal 4to, cloth. Cheaper reissue, 25s. net.

MONOGRAPH NO. III——GEORGIAN ART

A Survey of Art in England during the reign of George III, 1760-1820, by leading authorities. The Sections comprise: *Painting* by J. B. Manson; *Architecture and Sculpture* by Geoffrey Webb; *Ceramics* by Bernard Rackham; *Woodwork* by Oliver Brackett; *Textiles* by A. F. Kendrick; *Minor Arts* by Louise Gordon-Stables. With an Introduction by Roger Fry. The Illustrations include 6 Plates in colour and 64 in half-tone, comprising some 100 subjects, and forming a gallery of the fine and decorative arts of the Period. Cheaper reissue. Royal 4to, cloth. 21s. net.

THE XVIIITH CENTURY IN LONDON

An Account of its Social Life and Arts. By E. Beresford Chancellor. Containing 280 pages, with 192 Illustrations, printed in sepia, from Prints and Drawings by contemporary artists. With a Frontispiece in colour. Cheaper reissue. Crown 4to, cloth, gilt. 15s. net.

A Companion and Sequel to the above

LIFE IN REGENCY AND EARLY VICTORIAN TIMES

An Account of Social Life in the days of Brummel and D'Orsay. By E. Beresford Chancellor. A Series of Chapters on the time of Brummel and D'Orsay, 1800-1843. With numerous Illustrations from Rare Prints and Original Drawings. Cheaper reissue. Large 8vo, cloth, gilt. 12s. 6d. net.

THE ART AND CRAFT OF GARDEN MAKING

By Thomas H. Mawson, assisted by E. Prentice Mawson, Fifth Edition, Revised and Enlarged. Containing 440 pages, illustrated by 544 Plans, Sketches and Photographs, and 5 colour Plates. Including Site, Entrances, Gates, Avenues, Terraces, Beds, Pergolas, Treillage, Rock and Water, Greenhouses, etc., etc., and list of Shrubs and Trees. Small folio, buckram, gilt. £3 15s. net.

GARDENS IN THE MAKING

By Walter H. Godfrey. A simple Guide to the Planning of a Garden. With upwards of 70 Illustrations of Plans, Views, and various Garden Accessories. Crown 8vo, cloth. 7s. 6d. net.

SPANISH GARDENS

By Mrs. C. M. Villiers-Stuart. A finely illustrated volume describing the beautiful and most famous gardens of Spain, by one of the foremost authorities on the subject. With 6 Plates in colour from the Author's original Water-colour Drawings, 80 pages of reproductions of gardens, statuary, cascades, garden features, etc., from Photographs, and numerous Illustrations in the text from old Engravings, Pen Drawings, etc. Small royal 8vo, cloth. 25s. net.

LITTLE KNOWN TOWNS OF SPAIN

A series of Water-colours and Drawings in facsimile colour and monochrome from the originals of VERNON HOWE BAILEY. Comprising 57 full-page Plates, many in colour, others in sepia, wash, lithography, etc., with text, including historical and descriptive short notes. Large 4to, in decorative paper binding, £1 10s. net.

ART IN THE LIFE OF MANKIND

A Survey of its Achievements from the Earliest Times. By ALLEN W. SEABY. Planned in a series of concise volumes, each containing about 80 pages of text, with about 70 full-page and smaller Illustrations from the author's specially prepared Sketches and Drawings, and a series of 16 Photographic Plates. Crown 8vo, cloth. 5s. net per volume.

I. A GENERAL VIEW OF ART: ITS NATURE, MEANING, PRINCIPLES AND APPRECIATION. II. ANCIENT TIMES: THE ART OF ANCIENT EGYPT, CHALDÆA, ASSYRIA, PERSIA, and other lands. III. GREEK ART & ITS INFLUENCE. IV. ROMAN & BYZANTINE ART & THEIR INFLUENCE.

These concise little volumes are designed to serve as an Introduction to the Appreciation and Study of Art in general. They are simply and graphically written and fully illustrated by many Drawings and Photographs.

A SHORT HISTORY OF ART

From Prehistoric times to the Nineteenth Century. Translated from the French of Dr. ANDRÉ BLUM. Edited and Revised by R. R. TATLOCK. Illustrated by 128 full-page Photographic Plates, comprising about 250 examples of the finest Painting, Sculpture, Architecture, and Decorative Art of Early, Classic, Byzantine, Gothic, Renaissance, and Recent Times. Including also about 100 Illustrations in the text from Drawings, Engravings, and Plans. Medium 8vo, cloth, gilt. 12s. 6d. net.

HISTORY OF ART

By JOSEPH PIJOAN, Professor at Pomona College, California. In 3 volumes, Royal 8vo, bound in cloth, gilt. 36s. net per volume (obtainable separately).

VOL. I. PRIMITIVE, ANCIENT AND CLASSIC ART. With 61 full-page Plates, including many in colour, and 876 Illustrations from Photographs, Plans, Drawings, Restorations, etc.

VOL. II. BYZANTINE, ISLAMIC, ROMANESQUE AND GOTHIC ART. With 52 double-and full-page Plates, including many in colour, and 856 Illustrations from Photographs, etc.

VOL. III. THE RENAISSANCE TO MODERN TIMES. With 34 full-page Plates, including many in colour and 776 Illustrations from Photographs, etc.

OLD MASTER DRAWINGS

A Quarterly Magazine, edited by K. T. PARKER, Ashmolean Museum, Oxford. With an Executive Committee of: CAMPBELL DODGSON, A. P. OPPÉ, M. HIND, and A. G. B. RUSSELL, and Consultative Foreign Authorities. Each number contains 16-20 Plates, and about 12 letterpress pages of articles and shorter notices dealing with Drawings from the earliest times to the 19th Century. Demy 4to. Annual subscription, 21s. net, post free; Single Numbers, 5s. 6d. net, post free.

No periodical devoted exclusively to the study and criticism of drawings has hitherto existed; this publication is intended to meet the need. The names of the many scholars connected with it guarantee its authoritative character, and its volumes are a mine of reference to students of art.

THE DRAWINGS OF ANTOINE WATTEAU, 1684-1721

By Dr. K. T. Parker, of the Ashmolean Museum, Oxford, Editor of "Old Master Drawings." A full, original and critical Survey. Illustrated by 100 Collotype Reproductions of selected characteristic Drawings from private and public collections, many unpublished, a Frontispiece in colour and 16 of the Master's most important pictures. With full, critical and descriptive letterpress, 4to, canvas cloth, gilt. £2 2s. net.

A MANUAL OF HISTORIC ORNAMENT

Being an Account of the Development of Architecture and the Historic Arts, for the use of Students and Craftsmen. By Richard Glazier, A.R.I.B.A. Fifth Edition, revised and enlarged. Containing 700 Illustrations, chiefly from the Author's Pen Drawings, including many new to this Edition from various sources, and a special series of coloured and Photographic Plates of Ornament of the Orient and the Renaissance. Large 8vo, cloth. 12s. 6d. net.

A HANDBOOK OF ORNAMENT

By Professor F. Sales Meyer. With 3000 Illustrations of the Elements and the Application of Decoration to Objects, e.g., Vases, Frets, Diapers, Consoles, Frames, Jewellery, Heraldry, etc., grouped on over 300 Plates, reproduced from the Author's specially prepared Drawings. With descriptive text to each subject. Large 8vo, cloth, lettered. 15s. net.

"It is a Library, a Museum, an Encyclopædia, and an Art School in one. To rival it as a book of reference one must fill a bookcase. The quality of the drawings is unusually high, and the choice of examples is singularly good. . . . The text is well digested, and not merely descriptive or didactic, but an admirable mixture of example and precept. So good a book needs no praise."—*The Studio.*

THE STYLES OF ORNAMENT

From Prehistoric Times to the Middle of the XIXth Century. A Series of 3500 Examples Arranged in Historical Order, with descriptive text. By Alexander Speltz. Revised and Edited by R. Phené Spiers, F.S.A., F.R.I.B.A. Containing 560 pages, with 400 full-page Plates exhibiting upwards of 3500 separate Illustrations. Large 8vo, cloth, gilt. 15s. net.

Mr. Walter Crane, in a lengthy review in the *Manchester Guardian*, wrote: ". . . To pack into a single volume of some 626 pages and 400 illustrations a really intelligible account of the styles of ornament prevailing in the world from prehistoric times to the middle of the nineteenth century is a remarkable feat. . . . The illustrations are for the most part well chosen and characteristic, and are drawn with decision and facility."

PATTERN DESIGN

For Students, treating in a practical way the Anatomy, Planning, and Evolution of Repeated Ornament. By Lewis F. Day. Containing about 300 pages, and 300 practical Illustrations from specially prepared Drawings and Photographs of the Principles of Repeat Design, the "Drop," the "Spot" Geometrical Ornament, etc. New edition, revised and enlarged by Amor Fenn, with many fresh Illustrations, including a series in colour. Demy 8vo, cloth, gilt, 10s. 6d. net.

ABSTRACT DESIGN

A Practical Manual on the Making of Pattern. By Amor Fenn, late Head of the Art Section, Goldsmith's College, New Cross. A series of careful, informative sections on Conditions, Elements, etc. Illustrated by about 180 full-page Designs from the Author's specially-prepared Drawings. 8vo, cloth, lettered. 12s. 6d. net.

ROUND THE WORLD IN FOLK TALES

A Regional Treatment. By Rachel M. Fleming. 16 Tales from Iceland, Mexico, Africa, Australia, etc., told in a fresh, easy style. With 17 Illustrations from Prints, Drawings, and Photographs. 8vo, boards, 2s. net. Cloth, 3s. net.

NATURE AND ORNAMENT

By Lewis F. Day. Nature the Raw Material of Design, treating chiefly of the decorative possibilities of Plant Form, its growth, features, and detail. With 350 Illustrations, chiefly grouped comparatively under Flowers, Seed Vessels, Fruits, Berries, etc., specially drawn by Miss J. Foord. New and cheaper Edition, revised, with a Chapter by Mary Hogarth. Demy 8vo, cloth, lettered. 5s. net.

FLORAL FORMS IN HISTORIC DESIGN

Drawn by Lindsay P. Butterfield, Designer, with Introduction and Notes by W. G. Paulson Townsend. Containing 30 Plates in Collotype and Line, showing about 100 Decorative Adaptations of the Rose, Carnation, Fruit Blossom, etc., from Eastern and European stuffs, and from old Herbals. Large folio, in portfolio. 15s. net.

MODERN DECORATIVE ART IN ENGLAND

A Series of Illustrations of its Development and Characteristics, with Introductory Text by W. G. Paulson Townsend. Cheaper reissue. Large 4to, cloth, gilt. 12s. 6d. net.

TEXTILES, PRINTED FABRICS, WALLPAPERS, LACE AND EMBROIDERY, TAPESTRY, STENCILLING, BATIK, etc. Illustrating on 80 Plates 178 examples, including 51 subjects beautifully reproduced in full colour.

THE PRACTICAL DRAWING SERIES

DRAWING FOR ART STUDENTS AND ILLUSTRATORS

By Allen W. Seaby. Containing 220 pages, with 113 Illustrations printed in Sepia, mostly full-page Plates, from Drawings by Old and Modern Artists. Second Edition, revised and enlarged. Medium 8vo, cloth, paper sides. 10s. 6d. net.

COMPOSITION

An Analysis of the Principles of Pictorial Design. By Cyril C. Pearce, R.B.A. With chapters on Tone, Distributon, Gradation, Scale, Perspective, Rhythm, Harmony and Balance of Colour, Discords. Illustrated by 130 comparative and analytical Drawings, Sketches, and Diagrams, 6 Plates in colour, and 28 full-page Illustrations from Paintings by great Masters. Medium 8vo, cloth, gilt, paper sides. 10s. 6d. net.

PEN DRAWING

A Practical Manual on Materials, Technique, Style, Texture, etc. By G. M. Ellwood. Containing sections on History—Technique—Materials—Figures, Faces and Hands—Style and Methods—Landscape and Architecture—Modern Work—Magazine Illustration—Humorous Drawing Advertisements—Fashion. With numerous practical Diagrams by the Author, and 100 pages of Illustrations by the chief Pen Draughtsmen of present and recent times. Medium 8vo, cloth, gilt, paper sides. 10s. 6d. net.

THE ART AND PRACTICE OF SKETCHING

A Comprehensive Treatise on the Practice of Sketching by every method. By Jasper Salwey, A.R.I.B.A. The Author deals successively with various media—Pen, Pencil, Water-colour, Oil, Wash, Crayon, Chalk, etc., and gives a complete account of the Technique of each. Illustrated by 64 Plates of half-tone illustration and 6 Plates in colour, with various Line Illustrations in the text, from the work of great Artists. Medium 8vo, cloth, paper sides. 10s. 6d. net.

THE ART OF DRAWING IN LEAD PENCIL

By Jasper Salwey, A.R.I.B.A. A Practical Manual dealing with Materials, Technique, Notes and Sketching, Building up, Form and Style, Process Reproduction, etc. Second Edition, revised and enlarged. Containing 232 pages with 122 finely printed reproductions of selected Pencil Drawings of Land and Seascapes, Figure-Studies, Book-Illustrations, etc. Medium 8vo, cloth, gilt, paper sides. 10s. 6d. net.

SKETCHING IN LEAD PENCIL

By Jasper Salwey, A.R.I.B.A. An Introduction to the same author's "Art of Drawing in Lead Pencil," but dealing entirely with sketching as differentiated from the making of finished Drawings. A practical manual for the Architect, Student and Artist. Containing 111 pages and 56 Illustrations, by well-known artists in the medium, and by the author. Medium 8vo, cloth, gilt, paper sides. 7s. 6d. net.

ANIMAL ANATOMY AND DRAWING

By Edwin Noble. Illustrated by a series of Plates in facsimile of the Author's Drawings of Horses, Cattle, Dogs, Birds, and Wild Animals, representing also Features, Details, etc. Including also numerous full-page and smaller Line Drawings of Anatomy, Muscles, Bones, etc. Medium 8vo, cloth, gilt, paper sides. 10s. 6d. net.

SKETCHING FROM NATURE

A Practical Treatise on the Principles of Pictorial Composition. By F. J. Glass. Contents: Choice of Subject and Planning of Sketch—Tones—Exercises in Composition—Examples from the Old Masters. With 6 Plates in colour and numerous composition from the Author's Drawings, and a series of Plates by Peter de Wint, Crome, Constable, Harpignies, Bonington, etc. Medium 8vo, cloth. 10s. 6d. net.

FASHION DRAWING AND DESIGN

By Louie E. Chadwick. Illustrated by numerous examples of Historic Fashion Plates, Explanatory Sketches by the Author, Figure Studies, and a series of about 80 full-page and double Plates of Contemporary Fashion Drawings by well-known artists. Cheaper reissue. Large 8vo, cloth, lettered. 7s. 6d. net.

COLOUR: A MANUAL OF ITS STUDY AND PRACTICE

By H. Barrett Carpenter, late Headmaster of the School of Art, Rochdale. A Series of 16 concise but very practical chapters, based on the Author's experiments, on Harmony—Contrast—Discord—Keynotes—Intermingling—Effect of Lighting—Dirty Colour—Black-and-White, etc. Illustrated by 24 Plates (some double size), printed in colour; giving 40 Examples of Colour Combinations, Grading, Toning, etc., including some new examples in colour of application in Historic Design. New and Revised Impression. 8vo, cloth, gilt. 9s. net.

A COLOUR CHART

Issued in connection with the above book. Consisting of a circle 17 inches in diameter, printed in Graded Colour, showing 14 shades, Combinations and Contrasts. With explanatory letterpress. Folio, stout paper. 2s. 6d. net

SHOULD WE STOP TEACHING ART?

By C. R. Ashbee. An interesting and outspoken account of modern Art Education. 8vo, boards, buckram back. 3s. 6d. net.

ART IN DAILY LIFE FOR YOUNG AND OLD

By D. D. Sawer. A companion and complement to the following work with a Foreword by P. H. Jowett, A.R.C.A., Principal of the Central School of Arts and Crafts, London. A comprehensive practical course for Teachers, Students, and Art Lovers; treating of the Place of Drawing, Plants and their Use, Figure Drawing and Drapery, Animal Drawing, Modelling Shapes and Figures, Casting, Clay Modelling, Object Drawing, Notes on Crafts, Composition, Design, applied and graphic. Each chapter is divided into three sections: A historical résumé, a note on educational significance, and a brief review of its practice and technique. With 10 Plates in Colour, and numerous full-page and text Illustrations in Line and Half-tone. Medium 8vo, cloth, lettered. 12s. 6d. net.

EVERYDAY ART AT SCHOOL AND HOME

By D. D. Sawer. With an appreciative Foreword by Sir Michael Sadler, C.B., Oxford. A Practical Course based on the new Board of Education "Suggestions to Teachers," and adaptable to Dalton Methods, containing graduated lessons on Brushwork, Design, Flower-painting, etc., with sections on Architectural Drawing, Lettering, Stained Glass, Leatherwork, and other Crafts. With 64 Plates in half-tone, from the Author's Drawings, numerous full-page and smaller Line Illustrations, and 8 Plates in colour, many Verse Extracts, etc. Medium 8vo, cloth. 12s. 6d. net.

PERSPECTIVE IN DRAWING

A simple Introductory Account. By Miss D. D. Sawer, late Art Lecturer at the Diocesan College, Brighton, Author of "Everyday Art at School and Home." With an Introduction by Professor Allen W. Seaby, late Professor of Fine Art, University of Reading. With Sections on Basic Principles, the Cube, Cylinder, Shadows, Reflections, Aerial Perspective, Colour, and Drawing. Illustrated by over 100 Diagrams and Sketches, a Frontispiece in colour, specially drawn by the Author, and reproductions from Photographs. Crown 8vo, cloth. 5s. net.

SKETCHING AND PAINTING FOR YOUNG AND OLD

An Elementary Practical Manual. By D. D. Sawer, late Art Mistress, Brighton Diocesan Training College, Author of "Everyday Art," "Perspective'," etc. With a Foreword by Lord Baden Powell. With chapters on: Ungathered Wealth, a Day Out, Materials, Practice, the First Sketch Out of Doors, Composition, Mounting and Framing. Illustrated by coloured Frontispiece, 8 Plates in Line and half-tone, and 31 text Illustrations from the Author's specially prepared Sketches, Diagrams, etc. Crown 8vo stiff covers, 1s. 6d. net; or quarter-cloth, lettered, 2s. net.

THE ART OF THE BODY

Rhythmic Exercises for Health and Beauty. By Marguerite Agniel, Dancer and Physical Instructress. A series of simple, easy and enjoyable exercises, illustrated by numerous Photographic Plates, specially posed by the Author. With 100 subjects on 64 Plates, including many reproductions of dance poses and figure studies, draped and nude. Contents: Functions of the Spine—How to Walk Well—Figure Reducing—Exercises for the Digestive Organs, Back and Neck—Legs and Ankles—The Care of the Hands and Feet—Skin, Eyes and Teeth—Constipation—Women's Disorders, etc. Large 8vo, cloth, gilt. 12s. 6d. net.

THE HUMAN FORM AND ITS USE IN ART

A Series of 118 Photographic Studies on 73 Plates from specially selected Female and Child Models, by F. R. Yerbury, including a Series of Male Studies by F. H. Crossley, F.S.A. With an Introduction by G. M. Ellwood. Illustrated by 17 Photographic Plates and numerous Text Figures. With descriptive Notes on the Poses. Large 8vo, cloth. 18s. net.

LIVING SCULPTURE

A Record of Expression in the Human Figure. By BERTRAM PARK and YVONNE GREGORY. With an historical and descriptive Introduction by G. MONTAGUE ELLWOOD. Comprising a Series of 47 full-page Studies of Selected Male and Female Figures with descriptive Notes. The Introduction is illustrated by 9 plates, giving 16 examples of the Human Form in Prehistoric, Greek, Renaissance and newest Art. Cheaper reissue Small 4to, cloth, gilt. 12s. 6d. net.

LAUGHS AND SMILES and How to Draw Them. By A. A. Braun, author of "Figures, Faces and Folds" and other works.

Containing 45 Plates, printed in tints, of numerous constructional sketches, building up in successive stages humorous likenesses of well-known personages, and also figures from old Masters. Comprising in all about 300 Sketches by the Author, with concise instructive Text, including numerous anatomical Diagrams. Oblong 4to, decorative boards, cloth back. 3s. 6d. net

'A book which young art students, or anyone with a practical taste for art, would appreciate. This attractive manual on humorous portrait-drawing should have a wide appeal."—*Overseas Daily Mail.*

FIGURES, FACES AND FOLDS

A Reference Book on Costume and the Female Countenance and Form. For Fashion Artists, Dress Designers, and Art Students. By ADOLPHE ARMAND BRAUN. Containing 112 comparative Plates giving over 300 Illustrations of Costume and Drapery, and of typical Women's Faces, from antique statues and paintings. Including a special series of nude and draped studies from selected models specially posed for fashion work. With practical text, Dress diagrams, Figure details, Anatomy analysis, etc Cheaper reissue. Demy 4to, stiff paper covers, 10s. 6d. net; cloth, gilt .12s. 6d. net.

THE CHILD IN ART AND NATURE

By A. A. BRAUN. Containing chapters on Anatomy, Development, and Expression, and over 300 Illustrations from Photographs and Drawings of child poses, expressions, the Child Figure in Art. Second Edition, revised and enlarged. Cheaper reissue. 4to, in stiff covers, 10s. 6d. net; or cloth, gilt, 12s. 6d. net.

ALPHABETS, OLD AND NEW

With 224 complete Alphabets, 30 series of Numerals, many Ancient Dates, etc. Selected and Arranged by LEWIS F. DAY. With a short account of the Development of the Alphabet. Crown 8vo, cloth. 5s. net.

"A book which has, perhaps, proved more helpful than any ever before issued on the subject of alphabets."—*The Decorator.*

A valuable and attractive little Manual.

PEN PRACTICE

By WALTER HIGGINS. Chapters on Tools, Broad-pen Practice, Spacing, Italics, Uncials and Half-uncials, Setting out, A Cursive Hand, etc. With 27 Plates specially drawn by the Author, giving some hundreds of Letters, Ornaments and Exercises, and 6 from selected Historical Examples. Second Edition, revised. Crown 8vo, stiff paper covers, 1s. 6d. net; or boards lettered, 2s. 6d. net.

THE ROMAN ALPHABET AND ITS DERIVATIVES

A large-sized Reproduction of the Alphabet of the Trajan Column. By ALLEN W. SEABY. A Series of large Plates, printed from the wood blocks, and including typical examples of Renaissance, Gothic, and Modern Alphabets and Types. With Introduction and descriptive Notes. Medium 4to, half-bound, lettered, or in portfolio. 4s. 6d. net.

DRAWING, DESIGN AND CRAFTWORK

For Teachers, Students, and Designers. By Fredk. J. Glass. Containing 262 pages, with some 2000 Illustrations on 156 Plates, from Drawings by the Author and others, and Historic Designs: Chinese, Persian, Japanese, Medieval etc. Third Edition revised and enlarged with many new Plates, including a special series in colour of Historic and Modern Designs. Demy 8vo, cloth. 12s. net.

MODELLING

A Practical Treatise for the Use of Students, etc. By F. J. Glass. Containing Chapters on Modelling for Bronze, Wood, Stone, Terra-Cotta etc.; Modelling a Bust from Life; Figure Modelling; Relief Work; Composition; Casting; Gelatine Moulding; Proportionate Enlargement, etc. With an additional section on the History of Sculpture and Modelled Ornament. Illustrated by about 30 Plates of comparative stages and processes of Modelling, with about 35 Plates of the greatest Sculpture of all Periods, together with many Line Illustrations in the text. Royal 8vo, cloth, gilt. 15s. net.

THE ART AND CRAFT OF LINO CUTTING AND PRINTING

A Manual for the use of Schools and Amateurs. By Claude Flight, author of "Lino-Cuts," "Tinker, Tailor," etc With a Foreword by J. E. Barton, Headmaster Bristol Grammar School, author of "Purpose and Admiration." Treating of Designing, Cutting the Blocks, Printing the Blocks, Alterations, Criticism Rise and Future. etc. The volume contains 80 pages, with 77 Illustrations, largely full-page, of which 72 are in black and white or single tone and 5 in full colour, by the author and other well-known modern artists, including practical diagrams and prints in various stages. Tall 8vo decorative boards. 3s. 6d. net.

PRACTICAL WOODCARVING

By Eleanor Rowe. Third Edition, revised and enlarged, in Two Parts: I. Elementary Woodcarving, embodying "Hints on Woodcarving." With numerous Illustrations, many full-page, from Drawings and Photographs of carving operations, examples and details. II. Advanced Woodcarving. With numerous Illustrations, many full-page, from Drawings and Photographs of historic and modern carvings. Demy 8vo, limp cloth, lettered, 5s. net each; or two parts in one volume, cloth, gilt, 10s. net.

ONE HUNDRED AND ONE THINGS FOR A BOY TO MAKE

By A. C. Horth. With Notes on Workshop Practice and Processes, Tools, Joints, and full reliable directions for making Working Models. Illustrated by numerous full-page and smaller practical Diagrams and Sketches specially prepared. Second Edition, revised and enlarged. Crown 8vo, cloth. 5s. net.

DINNER BUILDING

A Book of entertaining and practical instruction in the Noble Arts of Cooking and Eating. Written by W. Teignmouth Shore. With an Introduction by Gilbert Frankau. A series of 42 bright, stimulating but practical Talks on such subjects as The Perfect Dinner, Sandwichery, Remnant Days, Cabbages and Things, incorporating hundreds of fresh recipes of all kinds. Cheaper reissue. F'cap 8vo, cloth, lettered. 2s. net.

SAMPLERS AND STITCHES

A Handbook of the Embroiderer's Art. By Mrs. Archibald Christie. Containing 40 full-page Reproductions from Photographs, a Frontispiece in colour, and 289 Text Drawings. Third Edition, revised and enlarged. Crown 4to, boards, canvas back. 25s. net.

ART IN NEEDLEWORK

A Book about Embroidery. By Lewis F. Day and Mary Buckle. Fourth Edition, revised by Mary Hogarth. Including a specially worked Series of Stitch-Samplers, numerous supplementary Diagrams and many Plates of Historic Embroidery—Chinese, Mediæval, Italian, French, and Modern English. With additional Examples of Modern Work by Duncan Grant, Mrs. Newall, Mrs. Stoll, D. Hager, and others. Containing 280 pages, 80 full-page Plates, reproduced from Photographs, and 50 Illustrations in the text. Crown 8vo, cloth. 7s. 6d. net.

SIMPLE STITCH PATTERNS FOR EMBROIDERY

By Anne Brandon-Jones. With coloured Frontispiece and 13 Photographic Plates illustrating 44 Patterns, 4 Plates from the Author's Pen Drawings, showing 31 Stitch Diagrams and 11 Complete Objects. With an Introduction, Chapters on the Method, Sketches, Colour Materials and Application of Designs, also descriptive Notes, with Colour Schemes. Crown 4to, paper wrappers, 2s. 6d. net; or in cloth, 3s. 6d. net.

"There is valuable help in this book. There are excellent plates in line and colour. The directions are clear and concise, and the articles suggested for practice are such as will please young people to make."—*Education Outlook.*

STITCH PATTERNS AND DESIGNS FOR EMBROIDERY

By Anne Brandon-Jones. An independent companion volume to the above work, containing 48 pages with 45 photographic examples on 12 Plates of simple and effective embroidery Motives, a Frontispiece in colour and numerous Text Illustrations of Stitches and Methods. Crown 4to, paper wrappers, 3s. net; or in cloth, 4s. net.

CANVAS EMBROIDERY

A Manual for Students and Amateurs by Louisa F. Pesel. Containing 48 pages of text, a coloured Frontispiece, and 14 specially prepared Plates showing Stitches and methods. Medium oblong 4to, paper wrappers, 3s. net; or bound in cloth, 4s. net.

ENGLISH EMBROIDERY. I. DOUBLE-RUNNING, OR BACK-STITCH

By Louisa F. Pesel. With coloured Frontispiece, 10 specially drawn Plates of 45 Working Designs, and 8 Plates from Photographs of 10 English and Coptic Samplers, comprising numerous Patterns and Motives. With Practical Text and a Preface by Etta Campbell, Embroidery Teacher. Winchester School of Arts. Uniform with "Canvas Embroidery." Large oblong 4to, paper wrappers, 3s. net; or boards, cloth back, 4s. net.

ENGLISH EMBROIDERY. II. CROSS-STITCH

By Louisa F. Pesel. With a Coloured Frontispiece, 10 specially drawn Plates of 32 Working Designs, etc., and 8 Plates from Photographs of 15 typical English Samplers and Objects. Comprising 43 subjects, giving hundreds of Patterns and Motives. With Practical Text and a Preface by Professor R. Gleadowe, late Slade Professor of Fine Arts, Oxford University. Large oblong 4to, paper wrappers, 3s. net; or boards, cloth back, 4s. net.

ILLUSTRATED STITCHERY DECORATIONS

By Winifred M. Clarke. Containing 19 Plates from the Author's specially prepared Drawings, giving some 120 useful original Motives: Borders, Rosettes, Floral Elements, Patterns, Lettering and Worked Objects, such as Bags, Blotters, etc. Including a coloured Frontispiece, Introductory Text and full descriptive Notes on the Plates. Crown 4to, stiff paper wrappers, 3s. net; boards, cloth back, 4s. net.

"A new and extremely useful little book for the embroidery worker. Miss Clarke has succeeded admirably in her task."—*Edinburgh Evening News.*

HISTORIC TEXTILE FABRICS

By Richard Glazier. Containing; Materials—The Loom—Pattern—Tapestries—Dyed and Printed Fabrics—Church Vestments, etc., with about 100 Plates from Photographs and from the Author's Drawings including 4 in colour, and 43 Line Diagrams, illustrating over 200 varieties of Textile Design. Large 8vo, cloth, gilt. 21s. net.

THE ART AND CRAFT OF OLD LACE

In all Countries, from the XVIth to the Early XIXth Centuries. By Alfred von Henneberg. With an Introduction by Wilhelm Pinder. Containing a full original account of the Development of Style and an Analysis of Technique and Texture. Including descriptive Notes and a Bibliography. Illustrated by 190 full-page Plates, 8 in colour, giving 60 specimens from scale diagrams and 250 of the finest pieces of Old Lace. Large 4to, cloth, gilt. £3 3s. net.

THE SMALLER HOUSE OF TO-DAY

By Gordon Allen, F.R.I.B.A., Winner of the *Daily Mail* Prize for the Best £1500 House. Containing Notes on Sites and Subsoils, Plans, Exteriors, Methods, Interiors, Hygiene, Gardens, Finance, etc. With 2 Plates in colour, 64 from Photographs, and 153 Illustrations from Line Drawings of Houses, Plans, and Designs. Medium 8vo, cloth. 10s. 6d. net.

THE CHEAP COTTAGE AND SMALL HOUSE

By Gordon Allen, F.R.I.B.A. New Edition, remodelled and enlarged, containing over 150 Illustrations from Drawings and Photographs of Cottages and their Plans, Housing Schemes, etc., from typical Designs. Medium 8vo, cloth. 8s. 6d. net.

THE ART AND CRAFT OF HOME MAKING

A Comprehensive Guide with an Appendix of Household Recipes. By Edward W. Gregory. Second Edition, revised, with additional Chapters and new Illustrations. Containing Practical Hints and Information on such subjects as Taking a House—Wallpapers—Furnishing Various Rooms—Pictures—Kitchen—Heating—Carpets—Curtains—Things that Get Out of Order—Costs, etc. Containing 224 pages, with 9 Plates in full colour of decorative schemes by Gordon Blunt, numerous Photographs of Interiors by well-known architects, and many Sketches, Plans and Diagrams in the text. Square 8vo, cloth lettered. 7s. 6d. net.

A BOOK OF BUNGALOWS AND MODERN HOMES

A series of Typical Designs and Plans. By Cecil J. H. Keeley, F.S.I., A.R.San.I., Architect. Comprising 36 Designs, with large scale Plans, Brief Descriptions and Estimated Cost, including some Two-Storey Houses, Frontispiece in colour, Interior Views, Photographic Plates, etc. Large 8vo, cloth, lettered. 7s. 6d. net.

"The work may be recommended to those people who are on the look-out for homes designed with intelligence and convenience, and who have an eye for charm and artistic finish."—*Field.*

ARCHITECTURAL DRAWING, PERSPECTIVE AND RENDERING

By Cyril A. Farey, A.R.I.B.A., and A. Trystan Edwards, A.R.I.B.A. Containing accounts of Measured Work, Colouring, Sketching, Methods of Technique, Shading, Competition Drawings, Publicity and Posters, etc. Including a specially prepared Perspective in various stages by C. A. Farey and Drawings by William Walcot, R.A., F. Brangwyn R.A., W. Curtis Green, R.A., P. D. Hepworth, J. D. M. Harvey, and other well-known draughtsmen. With 43 Plates in half-tone, 9 in colour, 31 Line Reproductions, and 196 pages of Text. Cr. 4to, cloth. 16s. net.

ARCHITECTURAL DRAWING

By G. Gordon Hake, F.R.I.B.A., and E. H. Button, Architects. An Introductory Treatise for Architects and Students on Architectural Drawing of every type and in every medium. With 96 pages of Text, 16 pages of Half-tone Illustrations and about 90 Line Illustrations in the text. Cheaper reissue. Medium 8vo, cloth. 7s. 6d. net.

"An excellent little book which every student should possess. The illustrations are uniformly good, and the general turn-out is of the high quality we expect from Batsford's." —*Illustrated Carpenter and Builder.*

DESIGN IN WOODWORK

A practical manual for Students, Teachers and Craftsmen. By Percy A. Wells, late Head of the Woodwork Department, L.C.C., Shoreditch Technical Institute; Author of "Modern Cabinetwork," "Furniture for Small Houses," etc. Comprising chapters on Design (Introductory), Craftsmanship—Decoration—Finishing — Staining — Polishing—Suggestions for courses in Trade Schools and Training Colleges, etc. Illustrated by 25 full-page Drawings specially prepared by the Author, comprising some 150 designs and diagrams and 47 Plates from photographs specially taken of some 100 Mirrors, Stools, Book-holders, Clocks, Cabinets, Tables, Bookcases, Cupboards, Chests of Drawers, etc. Demy 8vo, cloth, lettered, 6s. net.

FURNITURE FOR SMALL HOUSES

A Series of Designs. By Percy A. Wells. Containing 56 Plates reproduced from Photographs and Working Drawings by the Author, together with Illustrations in the text. Cheaper reissue. Small 4to, cloth. 7s. 6d. net.

"Mr. Wells's main concern is with the practical needs of a small house, and from this point of view his work is quite excellent. The photographs maintain the high standard which we associate with Messrs. Batsford's publications and the book should be read and studied by all who are interested in the long-awaited renaissance of English cabinet-making."—*The Athenæum.*

HANDCRAFT IN WOOD AND METAL

A Handbook for the use of Teachers, Students, Craftsmen, and others. By John Hooper and Alfred J. Shirley. With over 300 Illustrations from Drawings and Photographs. Second Edition, revised and enlarged. Large 8vo, cloth, lettered. 10s. 6d. net.

CRAFTWORK IN METAL

A Practical Elementary Textbook for Teachers, Students, and Workers. By Alfred J. Shirley. Comprising a series of progressive Lessons and Exercises, illustrated by numerous full-page Plates from the Author's Drawings, each accompanied by detailed working directions, including also Practical Notes, Tables, etc. Medium 8vo, cloth; cheaper reissue with additional plates. 5s. net.

"It bears the imprint of the successful practical teacher—hence its value to other teachers of the craft. We predict the book will be extensively used by teachers and students in the metalwork centres."—*The London Schoolmaster.*

THE NEW MOVEMENT IN THE THEATRE

By Leon Moussinac. With a Foreword by Gordon Craig. An elaborate International Survey of the Characteristics and Development of the Theatre in post-war Europe and America. With 120 Collotype Plates, comprising 250 figures and Costume Studies of which 115 are in colour. Also 235 Stage Settings, etc., many of them in colour. Introductory text translated and adapted by R. H. Packman. Thick Folio, buckram, gilt. £10 10s. net.

"I cannot praise this magnificent book too much. Its bountiful illustrations are the only way in which the stage developments of the last ten years could be conveyed. There can be no one who is connected with the theatre who would not get instruction and enjoyment from it."—*New Statesman.*

THE NEW STYLE

Architecture and Design. A Survey of its First Phase in Europe and America. With an Introduction adapted from the French of Maurice Casteels, and descriptive notes on the Plates. Comprising 144 full-page Plates in Photogravure of Buildings, Interiors, Furniture, Lighting, etc., by well-known modern architects such as Le Corbusier, Mendelsohn, Gropius, Dudock, Mallet-Stevens, etc., chosen to illustrate the new movement in all its most representative manifestations. 4to, cloth, gilt. 12s. 6d. net.

THE NEW INTERIOR DECORATION

An Introduction to its Principles and International Survey of its Methods. By Dorothy Todd and Raymond Mortimer. With over 200 Illustrations on 96 Plates of Interiors of every sort, Furniture, Carpets, Textiles, Lighting, Wall Painting, etc., of the new school by such Architects and Artists as Le Corbusier, Mallet-Stevens, Gropius, Oud, Duncan Grant, Lescaze, etc. With a Frontispiece in colour from a drawing by E. McKnight Kauffer and full Introductory and Practical Text. Demy 4to, art canvas, with decorative wrapper by E. McKnight Kauffer. 12s. 6d. net.

MODERN THEATRES AND CINEMAS

By P. Morton Shand. A series of 80 plates giving over 100 examples of exteriors, interiors, foyers, vestibules, lighting, mural decoration, details, etc., of Theatres and Cinemas in the modern post-war style in France, Germany, England, Scandinavia, Italy, America, etc. Containing reproductions, of the work of such architects as Margold, Kaufmann, Siclis, Gropius, Lipp, Ionides, Sauvage, de Soissons, Wilms, Mendelsohn, etc. Containing in addition numerous plans, elevations, sections in the text. Cr. 4to, art canvas. 15s. net.

"A most interesting book; its illustrations are superb. You don't need to be an architect to enjoy reading this book. All you need is an intellectual curiosity into what is being done in the world to evolve new architectural forms. It is not only intensely interesting to read but it teaches you also what is going on in other countries."—*Tatler.*

REPRESENTATIVE BRITISH ARCHITECTS OF THE PRESENT DAY

By Professor C. H. Reilly, M.A., F.R.I.B.A., late Director of the Liverpool School of Architecture, Author of "Recent Street Architecture," etc. An Account of Twelve Typical Distinguished Figures, their Careers and Work, including Professor Adshead, Robert Atkinson, Sir Herbert Baker, Sir R. Blomfield, A. J. Davis, E. Guy Dawber, Clough Williams-Ellis, W. Curtis Green, H. V. Lanchester, Sir E. L. Lutyens, Sir Giles Gilbert Scott and Walter Tapper. Illustrated by 80 Photographic Plates of some 130 Exterior and Interior Views of well-known Buildings, and including 12 Portraits. Large 8vo, cloth, gilt. 7s. 6d. net.

FURNITURE OF THE PILGRIM CENTURY, 1620-1720

Including Colonial Utensils and Metalwork. By Wallace Nutting. With upwards of 600 Illustrations, showing clearly 1,000 unpublished pieces of over 30 different types, specially photographed. With full descriptive Notes. Large thick 4to, cloth, gilt. £1 10s. net.

All the pieces are of Jacobean and Queen Anne types, and the sections on Chests, Highboys, Drawers, Cupboards, Mirrors, and Tables are particularly full and varied. The division on Household Implements will be specially attractive. In Domestic Metalwork a fine collection of Hinges, Locks, Latches, Dogs, Sconces, etc., is given.

THE BOOK OF WEAVING

By Anna Nott Shook, U.S.A. Containing 190 pages, with 12 Plates in colour, comprising 34 Examples, and 31 Plates of about 130 Drawings, many in half-tone. Small 4to, cloth, lettered. 15s. net.

INDEX TO AUTHORS' NAMES

Agniel, *Art of the Body*, 25
Allen, *Cheap Cottage*, 29
—— *Small House*, 29
Anderson & Spiers, *Greece and Rome*, 12
Anderson, *Italy*, 12
Ashbee, *Teaching Art*, 24
Ashby, *Arch. of Rome*, 12

Bailey, *Spanish Towns*, 21
Batsford & Fry, *The Cathedrals of England*, 4
—— *Homes & Gardens*, 5
—— *The Face of Scotland*, 4
Bell, *Old Pewter*, 19
Beauty of Britain, 4
Beveridge, *Renaissance Woodwork*, 15
Blake, *The Heart of Scotland*, 4
Blake & Hopkins, *Old Furniture*, 16
Blum, *History of Art*, 21
Book of Speed, 6
Brandon-Jones, *Stitch Patterns*, 28
Braun, *Child in Art*, 26
—— *Figures, Faces, Folds*, 26
—— *Laughs and Smiles*, 26
Brereton, *Clothing*, 7
—— *Travel*, 7
Brown, *The Heart of England*, 3
Budden, *Gothic Churches*, 14
Burlington Magazine Monographs, 20
Burton, *Porcelain*, 19
Butterfield, *Floral Forms*, 23

Carpenter, Colour, 24
Casteels, *New Style*, 31
Chadwick, *Fashion Drawing*, 24
Chancellor, *18th Century*, 20
—— *Regency Period*, 20
Christie, *Samplers*, 27
Clarke, *Stitchery Decorations*, 28
Cohen-Portheim, *Spirit of London*, 3
Collectors' Library, 19
Cotterell, *Old Pewter*, 19
Cox, J. C., *Church Fittings*, 15
—— *County Churches*, 14
—— & Ford, *The Parish Churches of England*, 3
Crossley, *Monuments*, 15
Crossley & Howard, *Church Woodwork*, 14
Cundall, *Water Colour Painting*, 19

Day, *Alphabets*, 26
—— *Needlework*, 28
—— *Pattern Design*, 22
—— *Nature and Ornament*, 23
Defoe, *Tour of London*, 16
Dinsmoor, *Greek Architecture*, 12

Eberlein, *Little-Known England*, 5
Ellwood, *Pen Drawing*, 23
Ellwood & Yerbury, *Human Form*, 25
Evan-Thomas, *Wood Utensils*, 17

Farey & Edwards, *Architectural Drawing*, 29
Fenn, *Abstract Design*, 22
Fenn & Wyllie, *Furniture*, 19
Fleming, *Folk Tales*, 22
Fletcher, *Architecture*, 10
—— *The Architectural Work of*, 10
Flight, *Lino-Cutting*, 27
Ford, *Landscape of England*, 5

Garner & Stratton, *Tudor Architecture*, 11
Garside, *Furniture*, 16
Georgian Art, 20
Glass, *Drawing, Design*, 27
—— *Modelling*, 27
—— *Sketching*, 24
Glazier, *Ornament*, 22
—— *Textiles*, 29
Godfrey, *English Architecture*, 11
—— *Gardens*, 20
Gotch, *English House*, 14
Gregory, *Home Making*, 29
Gröber, *Toys*, 18

Hake & Button, *Archl. Drawing*, 30
Hamilton, *Byzantine Arch'e*, 12
Hartley, *Mediæval Costume*, 6
—— *Countrymans' England*. 3
Hartley & Elliott, *Life and Work*, 7
Haupt, *Italian Palaces*, 12
Henneberg, *Old Lace*, 29
Higgins, *Pen Practice*, 26
Historic Interiors in Colour, 17
Hooper & Shirley, *Handcraft*, 30
Horth, *101 Things*, 27

Jackson, *English Plate*, 19
Jekyll, *Household Life*, 5
Jones, *Ancient Architecture*, 11
Jones, *Old Silver*, 16
—— *Touring England*, 5
Jourdain, *Decoration and Furniture*, 17
—— *Interiors*, 15
—— *Plasterwork*, 19

Keeley, *Bungalows*, 29
Kelly & Schwabe, *Costume*, 6
—— *Costume and Armour*, 7
Knowles, *Dutch Pottery*, 19

Lenygon, *Decoration and Furniture*, 17
Library of Decorative Art, 17

Mawson, *Garden-making*, 20
Meyer, *Ornament*, 22
Morley, *Old Playing Cards*, 18
Moussinac, *Art of Theatre*, 30
Mulliner, *Decorative Arts*, 19

Noble, *Animal Drawing*, 24
Nutting, *Furniture*, 1620-1720, 31

Old Master Drawings, 21

Pakington, *Villages and Hamlets of England*, 4
Park, *Living Sculpture*, 26
Parker, *Watteau Drawings*, 22
Pearce, *Composition*, 23
Pearse, *South African Architecture*, 16
Pesel, *Embroidery Works*, 28
Phillips, *Obrisset*, 18
—— *Paul de Lamerie*, 18
Pijoan, *History of Art*, 21
Pulbrook, *Country Life*, 5
—— *Countryside*, 5

Quennell, *Everyday Life*, 9
—— *Everyday Things*, 8
—— *Greece*, 10

Reilly, *Mod. British Architects*, 31
Ricci, *Louis XIV Furniture*, 16
Richardson, *Georgian England*, 6
—— *Smaller House*, 14
—— *The Old Inns of England*, 3
Roe, *Church Chests*, 15
Rosenau, *Design and Medieval Architecture*, 13.
Rowe, *Woodcarving*, 27

Saglio, *French Furniture*, 19
Salwey, *Lead Pencil*, 24
—— *Sketching*, 23
Salzman, *Tudor England*, 9
Sawer, *Everyday Art*, 25
—— *Art in Daily Life*, 25
—— *Perspective*, 25
—— *Sketching*, 25
Seaby, *Art of Mankind*, 21
—— *Drawing*, 23
—— *Roman alphabet*, 26
Shand, *Theatres & Cinemas*, 31
Shirley, *Metalcraft*, 30
Shook, *Weaving*, 31
Shore, *Dinner Building*, 27
—— *Touring London*, 6
Smith, *Archl. Work of Sir Banister Fletcher*, 10
Spanish Art, 20
Speltz, *Styles of Ornament*, 22
Spiers, *Orders*, 13
Statham, *Architecture*, 11
Stratton, *Archl. Diagrams*, 13
—— *Elements*, 13
—— *Orders*, 13
—— *Styles*, 13
Strzygowski, *Church Art*, 15
Sugden & Edmondson, *Wallpaper*, 18

Todd & Mortimer, *Modern Decoration*, 31
Townsend, *Decorative Art*, 23

Vallance, *Crosses and Lychgates*, 14
Villiers-Stuart, *Spanish Gardens*, 20

Ward, *French Archtecture*, 12
Waterhouse, *Story of Archtre.*, 11
Weaver, *Leadwork*, 15
Wells, *Furniture*, 30
—— *Design in Woodwork*, 30
Wyllie, *Furniture*, 19
—— *Sheffield Plate*, 19

Printed in Great Britain by The Stanhope Press Ltd., Rochester, Kent